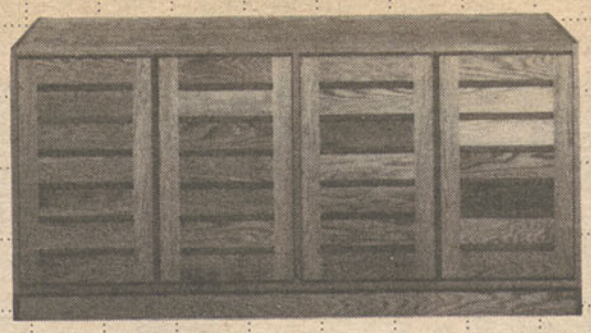
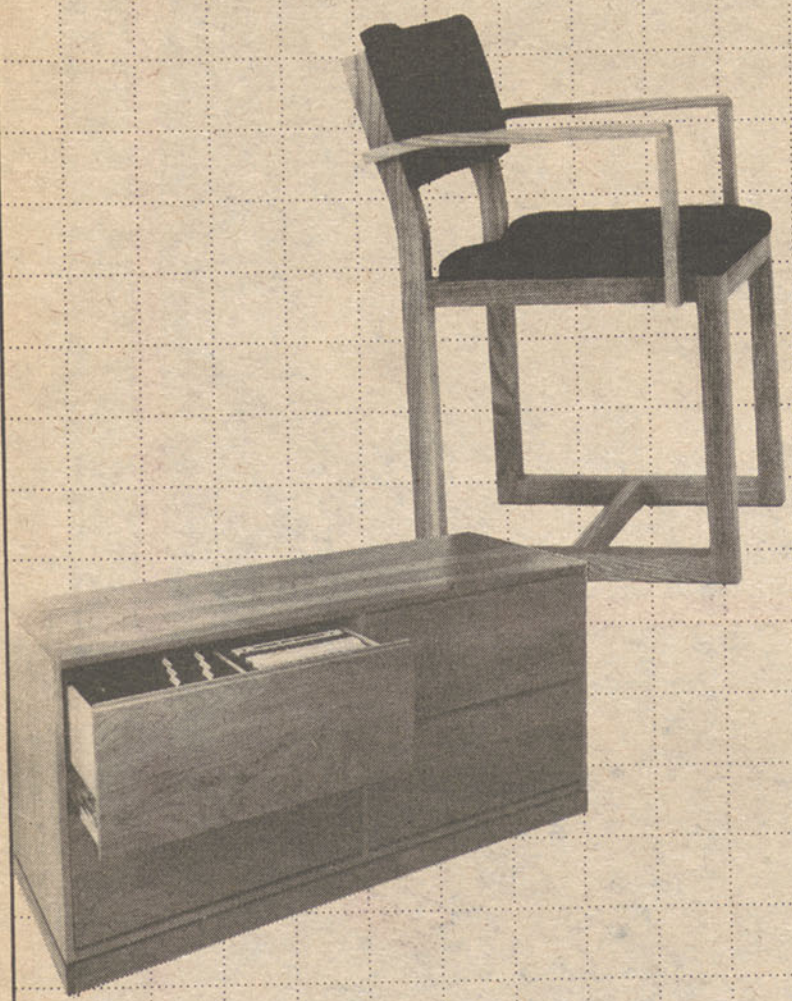
Ann Arbor Observer

December, 1981 Vol. 6 No. 3





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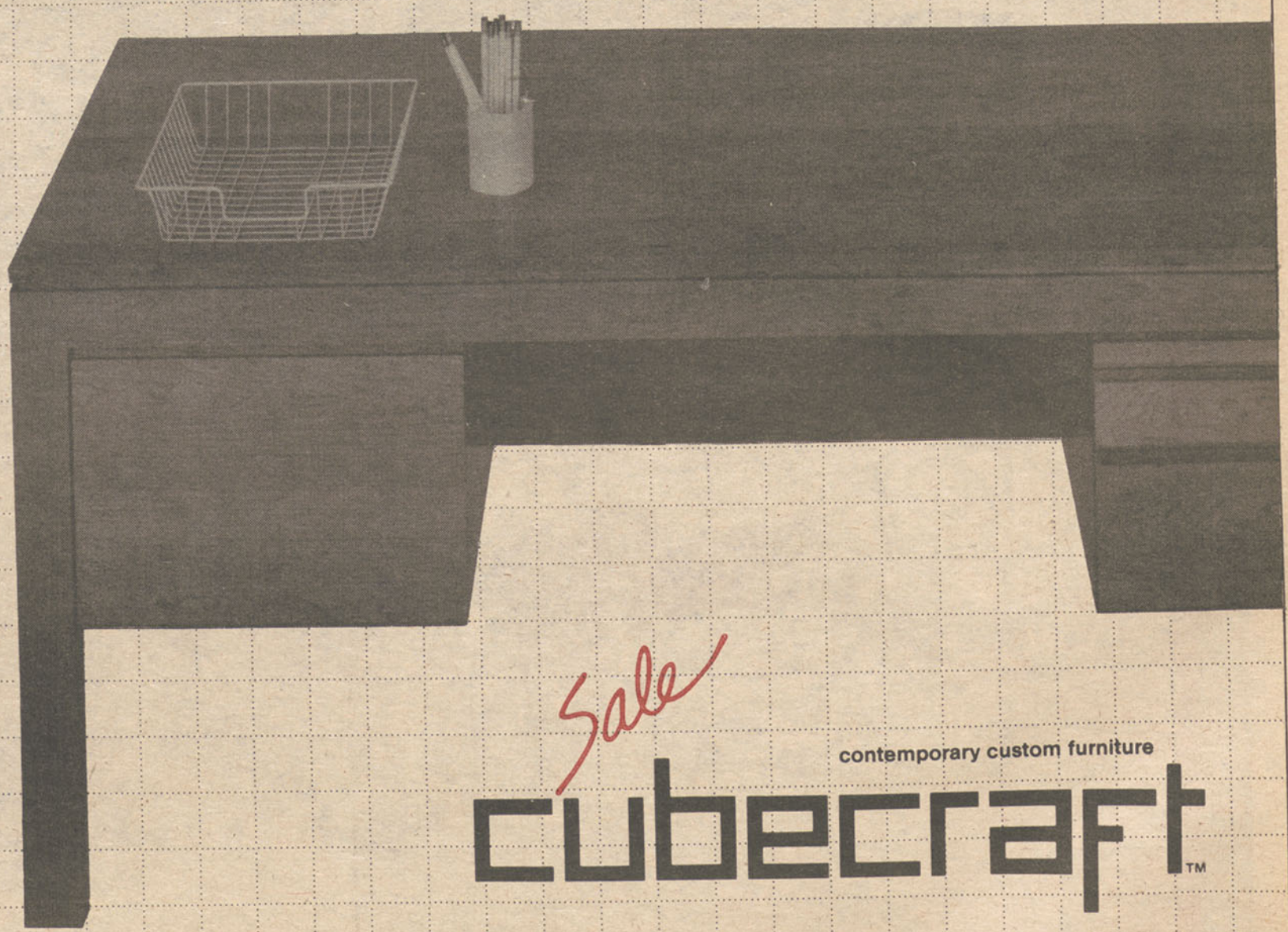

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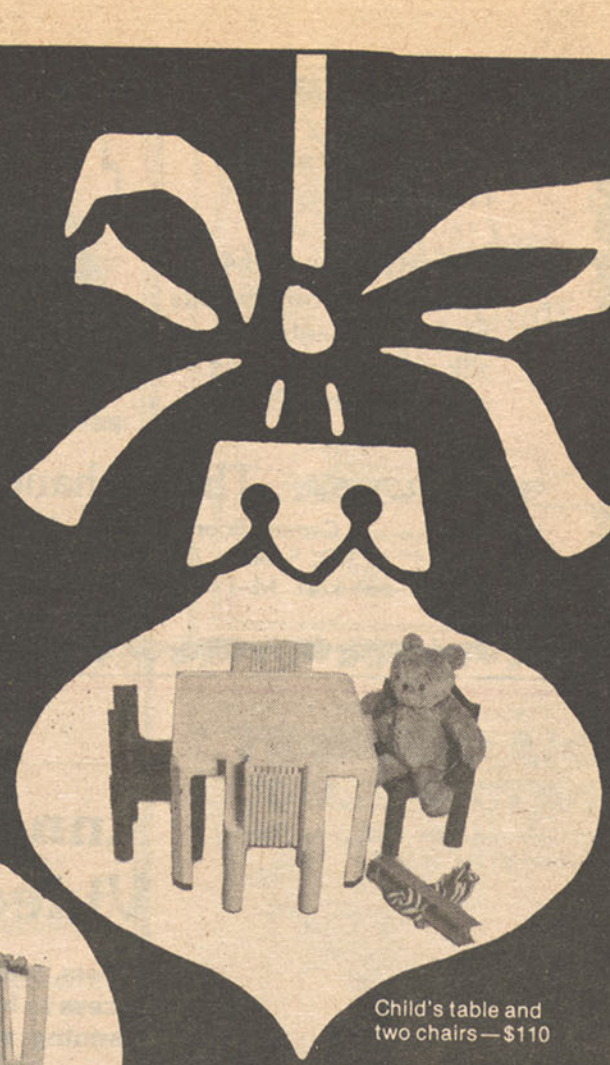

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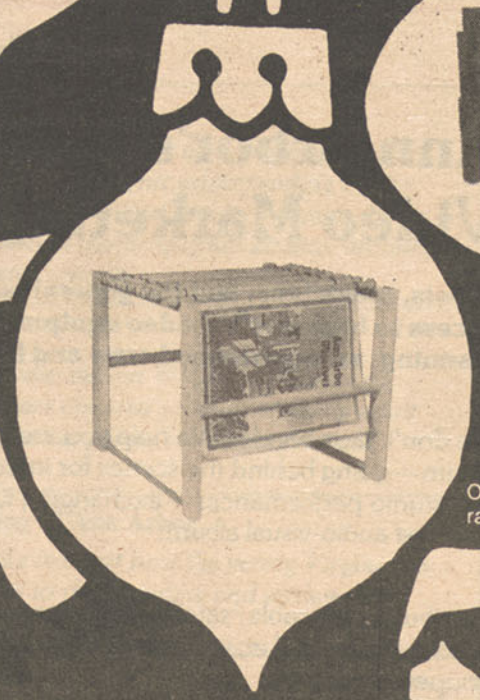

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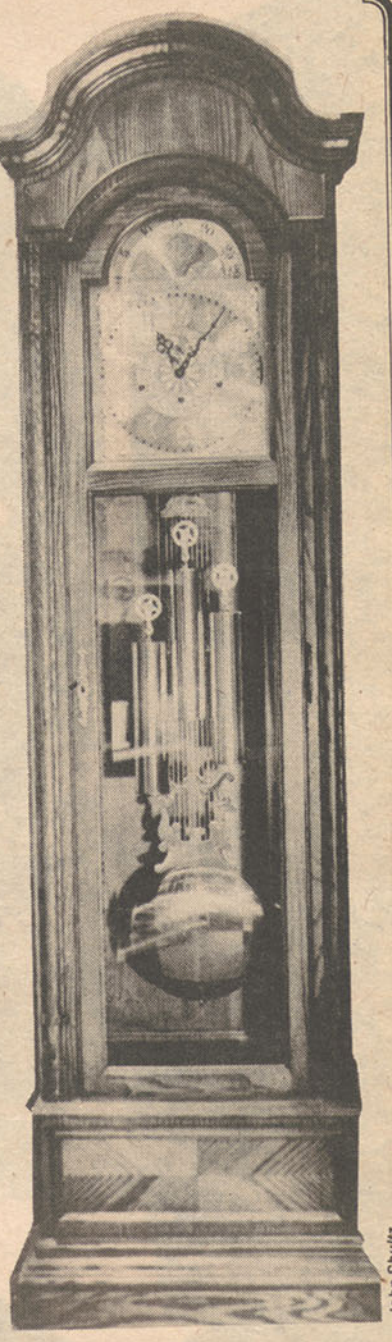

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Ann Arbor Observer

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Cover: Christmas night, as seen from the turret of the Victorian home at Spring and Felch. Drawing by Doug Kassabaum.

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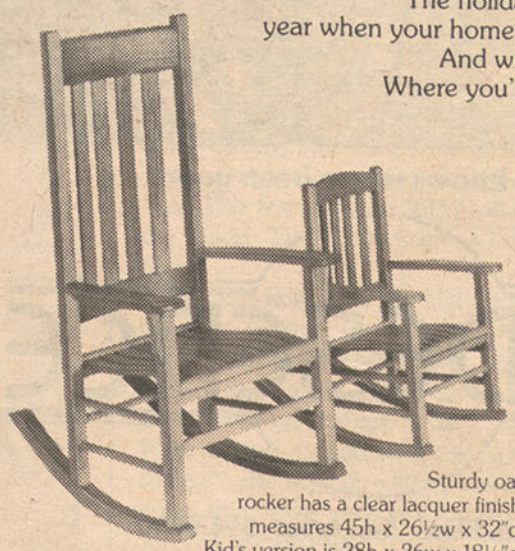

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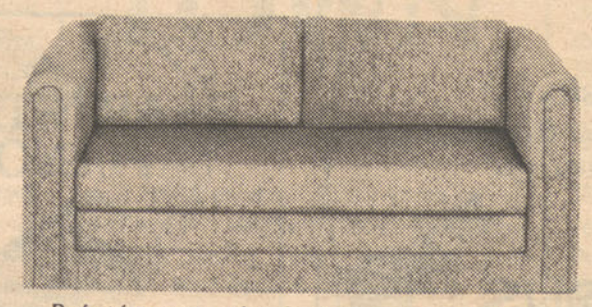

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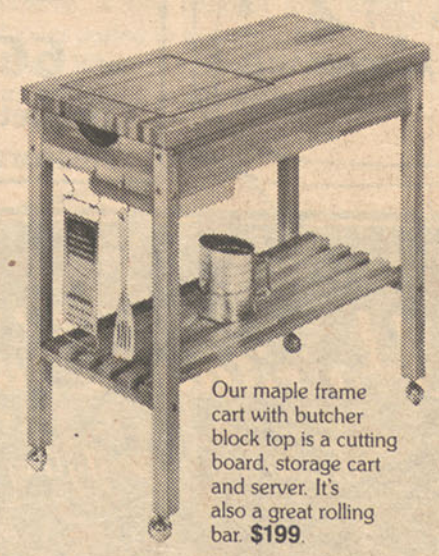

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AROUND TOWN

Where the Elite Meet to Eat

The venerable Ann Arbor Club has occupied the top floor of the Fritz Building at 103 E. Liberty over Haner's barber shop for fifty-six years. The luncheon club—private and for men only—functions so quietly that few outsiders have ever heard of it. Those who have tend to speculate about it. "That club is Ann Arbor's *real* power base," they confide darkly. "How this city develops is decided Right Up There."

Up on the third floor the elevator opens directly into the club as happens in certain luxury apartments in New York City. This feature is the only posh note in the place. The Ann Arbor Club isn't fancy.

In the kitchen to the right stands a heavyset woman in her early seventies with white hair and steady, knowing eyes. Arms folded, she gives us the up-and-down and decides we're O.K. "I'm Floy Atkins, the cook. Have a cup of coffee," she says in a sure, low-pitched voice that turns ordinary remarks into forceful statements. "This is Lizzie Kollewehr, who's helped around here for years. She'll get you a cup. So you're wondering what it's really like in this club? Haw, Haw!" Her laugh, a rich cluck, jiggles her shoulders. "Have a look around before the place fills up too much."

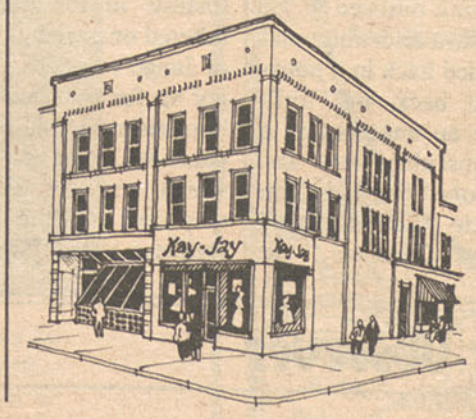
In the card room on the Liberty Street side stand six hexagonal tables made of thick oak. Placed around them are comfortable high-backed armchairs. One bears a nameplate saying "Mayor Bill Brown's Chair." It is a memorial to the devoted club member, William E. Brown, who was mayor of Ann Arbor for six terms back in the Forties and Fifties. There isn't much decoration in the room. Three broken-down red leather sofas sag along the walls. Two elderly men, early arrivals, are enjoying a game of cribbage.

"The way it works," a member tells us, "the first two to come play cribbage. Then as the crowd gathers, starting around eleven thirty, they make up partners for bridge from the order in which the guys show up. When the card room is full, the rest play pool. That way you stay in touch with all the members instead of settling into games with the same people all the time."

There are about one hundred and ten members in the Ann Arbor Club—owners of local retail businesses, attorneys, the presidents of four local banks, and assorted other well-established members of the community. For a man to get in, there has to be a vacancy. Because members shun formal meetings, it may be months before they get around to accepting a new member. Never, since its founding nearly eighty years ago in rooms over Shetterly and Edwards' barbershop at the corner of North Main and Ann Street, has there been any drinking or gambling at the club.

In the corner room two floors above the Kay-Jay Shop, four pool tables glow green under low-hanging fluorescent lights. Six handsome old wooden pool chairs with high seats that give spectators a good overview of the games stand on one side of the room. Opposite them are six ugly new ones of chrome and leatherette.

In the large, dark dining room to the right are two very long tables formed by shoving smaller tables together, and enough high-backed armchairs to seat the forty-five or so members expected today. "I never know how many there'll be until they show up," Atkins says. "I just cook plenty." This room has one decoration, a long panel of drab scenic wallpaper pasted to the upper half of the far wall. When the crowd in the game rooms breaks for lunch, the pool players will sit at the north table. The card players will take the south table.



In the kitchen, the oven door on the old Garland stove has a broken spring. Floy Atkins keeps it shut with a plumber's friend. Its suction cup grips the floor and its handle is bent over to catch under the lip of the stove's top. "I asked Jim Stevenson—he's a patent attorney who used to be mayor—if I could get a patent on that."

At twelve o'clock the card room is full of men quietly playing bridge. From the pool room come the musical clicks of pool balls and the shouts and comments that game generates. "Keep it down in there!" someone calls out from the card room. Floy Atkins rings a bell that calls everybody to lunch.

Here come the members out to the kitchen to help themselves. Each carries a plate. They are an amiable-looking crowd, dressed in good conservative clothes. Most of them seem fifty years old or older. Today they will have well-done roast beef, broccoli, and boiled potatoes, and a choice of six kinds of homemade pie. Thursday is pie day.

"How'd you get to be number one today, Kelly?" Atkins calls out to Kelly Newton who is first in line. "Here comes Mr. Gallagher who used to be at the News," she says in an aside to us. "Behind him is Mr. Lepard of Handicraft Furniture. He's been buggin' me to make lemon pie. Well, I did and then he didn't show up. I told him he blew it." She calls out, "Gravies are in the roasting pan on the stove. One's thick; the other's thin." "Is that meat loaf?" Herb Estes asks, eying the meat dubiously. "It's beef, Estes, beef. You know better'n that.

"That tall man coming in is George Hall who used to be manager of Sears. He brought me a cookbook once. Said he hoped it would help me. Haw! I get along with most of the members, though a few too many suggestions about how things could be improved around here can get to be a pain in the butt. John Laird said he'd been thinking of sending me to charm school, but he decided against it. He was afraid I'd flunk out. Haw Haw."

From the dining room comes the rumble of deep voices—the sound of easy male camaraderie. We eavesdrop a bit to find out what the supposed power brokers are talking about. Diets, it turns out. "I'm supposed to lose ten pounds," one says. "Eight hundred calories! That's starvation!" "All running does

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for me is make me hungry," someone else says. "How am I going to pass up pie? She's got lemon today." The men eat quickly, the quicker to return to their games. At one thirty, a bell rings and within a few minutes, the rooms are emptied except for Floy Atkins and her two-person crew, busy cleaning up in the kitchen.

Jango's Return

The Michigan Theater celebrated Halloween with a double-bill we found irresistible—a costume contest (with $500 in cash to be divided among the winners) coupled with the first Ann Arbor appearance in two years of Jango Edwards. We remember Jango from the days when he would stand up and perform on the bar at The Blind Pig for pitchers of beer. Back then everyone agreed he was brilliantly comical but much too obscene to make a living beyond the fringes of the entertainment world. Today, lo and behold, Jango has made it—not in America but in Europe, where he is touted as "Europe's favorite clown."

Jango's debut at the Michigan Theater attracted a splendid assortment of spooks, monsters, exhibitionists, and freaks, who filled the Michigan's lower lobby and were beginning to spill up both staircases. There were clowns and harlequins, space invaders and nightmare figures, black-leotarded femme fatales, raincoated flashers, a walking, framed Mona Lisa, a gorilla-chested man in a grey suit, a dirty old man handing out candy, lollipops, and inviting insinuations, and a brown-suited, cigar-brandishing Groucho.

Alternately flaunting themselves and ogling each other, most of these revelers remained in the lobby through the opening performance by the Cult Heroes, Ann Arbor's resident exponents of power-punk. But when Jango finally came on stage close to ten p.m., the house was nearly full.

The stage was littered with newspapers and an array of trash. (Jango calls his current show "Garbâge.") After a couple of well-received numbers by his six-piece European jazz-rock band, Jango made his entrance. Wearing baggy brown pants and an over-large light blue dinner jacket, his mouth outlined in the clown's traditional black-and-white and his long brown hair tied back in a pony-tail, Jango cavorted back and forth across the stage like an anarchist in a playpen. Short, muscular, and improbably agile, he looked like Tiny Tim but moved like Bette Midler. "Good evening, ladies and Germans," he

PAUL HURSCHMANN

snapped at the audience and then smashed a paper cup against his forehead.

Jango's clowning mixes song and dance, mime, theater, stuntsmanship, and stand-up comedy, and his approach runs the gamut from rank hamming to poignant comedy. All along the way everything from warfare to women's wear is reduced—or raised—to a matter of bodily pleasures and perversities.

Twice Jango leapt from the stage onto a trampoline hidden in the orchestra pit and bounced out onto the main floor to select audience assistance. One young woman was chosen to help him with a card trick he played with a deck of Hebrew National Franks, and one couple was volunteered to climb aboard him as, prone and pumping, he acted out the fantasy of his Italian reggae (or as he called it, "rasta pasta") tune, "I Want To Be a Bicycle Seat."

His most popular acts seemed to be "Harry Christmas" and "The Weazer." The former is Jango's Hari Krishna spoof. He waddles onstage, naked except for a bathing cap, goggle sunglasses, finger cymbals in upturned hands, a Jerry Lewis smile, and nothing else. In fact, something is conspicuously missing: the definitive parts of a naked man have somehow been hidden away—apparently a miracle of his holiness.

About halfway through the show the finalists in the costume contest were ushered onstage by two female members of Jango's Friends Roadshow who were got up for the occasion in blonde wigs, horn-rimmed plastic sunglasses, and pantsuits, one green and the other pink, which accented their preposterously wayward middle-age spreads. The audience voted for each contestant by applause, then Jango tossed five bags, each filled with $100, to each of the five winners: a Frankenstein, a sun and moon couple, a pair of kangaroos (one of whom caught the money-bag cleanly in her pouch), yet another exhibitionist with an over-sized rubber exhibit, and, the popular favorite, a double-humped, black bodysuited creature, bent over and rubbing her drooping hands menacingly together, who billed herself as the "Return of the Fly."

* * *

We caught up with Jango between sets one night at Second Chance, where he performed three nights in early November. He'd come to America, he revealed, to try to make a name for himself in his native country. "Garbâge" had just finished a critically-acclaimed three-week run at New York's Entermedia Theatre. In addition, an hour-and-a-half version of his show is being marketed for cable-TV distribution, and "Saturday Night Live" had offered him a spot as a guest host for a show in January. There was also the impending release of "What's the Beef, Rodo?," a feature film Jango co-wrote, produced, directed, and stars in.

Jango's visit to Ann Arbor, it turns out, was not a part of his strategy for conquering America but rather a holiday of sorts. "We're losing money to stay on the road," Jango explained. "We're here mostly for fun. People in Ann Arbor know me, and those who don't, know of me by word-of-mouth. We have friends here, and they really get into what we're doing. Ann Arbor audiences are great for us."

Christmas Bazaars

Even before the sound of "Silent Night" filled the department stores in town, the Christmas season got under way in another quarter. The first Christmas bazaars took place on November 14, a day like spring.

Outside, the sun shone bright and the air smelled of sweet, damp earth. Inside, at the Salvation Army, at St. Thomas, and at the Green Road Methodist Church, the air smelled of hot cider and doughnuts. Religious themes—stars, creches, the strains of "O Holy Night"—mingled with pagan, holly, boughs, and Rudolph, the upstart, lately elevated to full tradition status. Santa seemed to be on the wane this year, although his attributes—sleighs and stockings—were everywhere.

The bazaars held to their own traditions. There were white elephant tables

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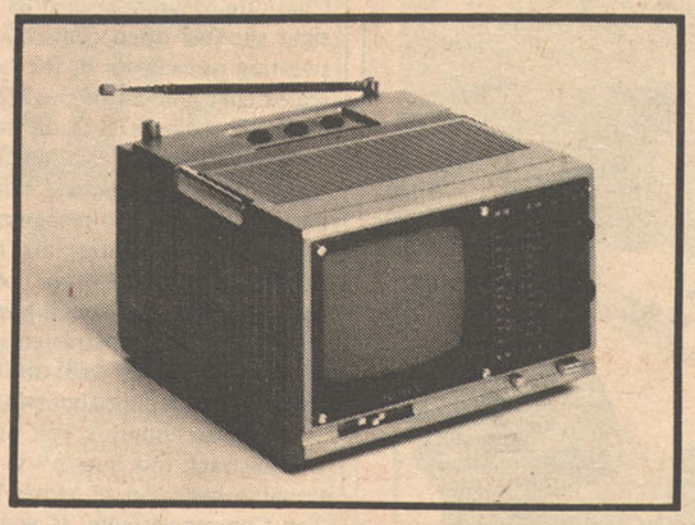

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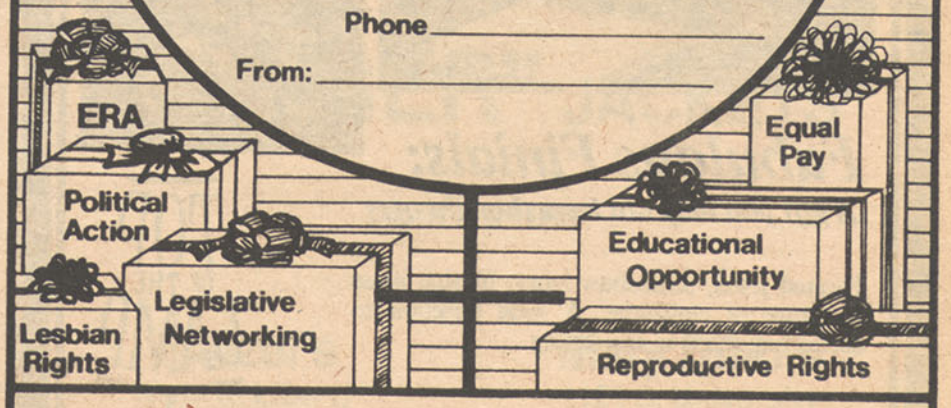

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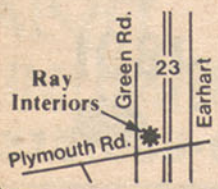

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with vases in the shapes of shells, tissue boxes made of mirrors, and organdy-skirted china dolls made into lamps—tomorrow's collectibles. There were tables with homemade jellies, preserves, and those delicious fruit conserves with nuts in them that one seldom gets around to making.

Among the thousands of small, quickly handcrafted gifts there were things that are hard to find in stores, like hand-knitted stocking caps of real wool, truly limp Raggedy Ann dolls, and children's "mouth mittens." And there were bazaar staples like pot holders, hot pads, aprons, and place mats with rick rack trim.

We noticed new trends within the traditions. There were wreaths made of grapevine branches, stuffed calico circles with ruffle trim, and heavy yarn crocheted over rounds of wood or wire. There were useful doll-faced cobweb mops made of yarn tied to the end of long wands. Christmas tree decorations, unglittery and handmade of cloth, felt, straw, or crocheted yarn, had a folk look. A new whimsy was evident in the design of stuffed animals. In the colorful menagerie there were fewer dogs, cats, and bears than in past years and many more geese, mice, owls, pigs, ladybugs, frogs, and even a white rat.

Everywhere you looked there was nostalgic sprig-printed calico in soft colors—calico pot holders, calico animals, padded calico picture frames, and long calico draft stoppers for putting along door sills.

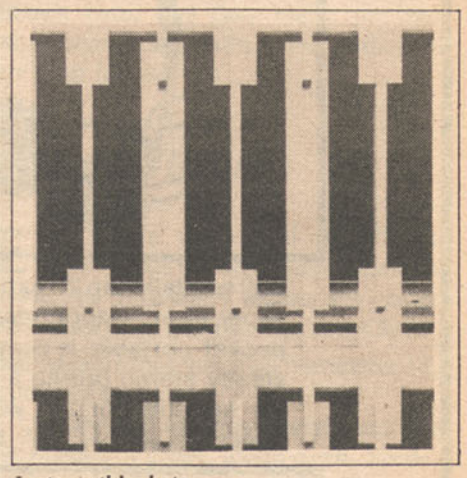
"Going to bazaars is part of Christmas," a young couple told us. "We did our shopping at bazaars when we were kids. Now we bring our own kids and we still do some of our shopping at them."

"We work on our bazaar all year long," said Wilma Stekete, a Presbyterian who is a devoted member of the Salvation Army Auxiliary. "Anybody can belong," she explained. "We meet Thursday mornings between ten and twelve. The pleasure is social, and we make the little things that we'll sell at the bazaars for a good cause. We start on next year's bazaar in January."

Test of the Town

The abstract pattern in last month's mystery photo may have looked like a small-scale decorative metal gate, but each piece of metal is actually several feet high. The abstract grille is on the U-M's Thayer Street parking structure. "A very sneaky photo by Bob Breck," wrote one reader. Many readers who attend class or work in the area knew it right away. The names of David Place and Gerlinde Findlay-Lindy were drawn as winners. Charlotte Melin informed us that it is a sight she has often contemplated while sweating out classes in the hermetically sealed environment of the Modern Languages Building across the street. As a newcomer to the area, Steve Bennett, a student in media law, was evidently very pleased to be able to recognize this mystery photo for a change, and he took the trouble to conduct some personal research about the eight-level parking structure. It was completed in 1962 for $1,079,868, he was told, and its 165,421 square feet can park about 443 cars.

While last month's Test of the Town was abstract, this month's is representational: a bas-relief of Moses holding the Ten Commandments. If you think you know where it is, you too have a chance to win a record of your choice from the Liberty Music Shop, 417 East Liberty. Mail your answer (no hand deliveries, please) to the Ann Arbor Observer, 206 South Main, Ann Arbor, Michigan, 48104, postmarked no later than December 15. Two winners will be drawn by lot from the pool of correct entries and notified by mail. Sorry, we can't respond to all answers.



BOB BRECK

Last month's photo

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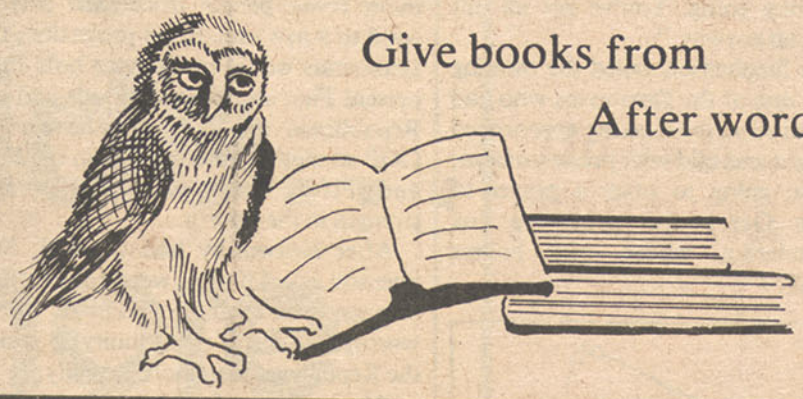

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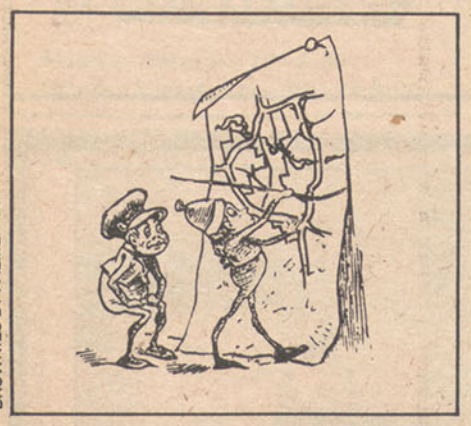
INSIDE CITY HALL

Slicing the Political Pie

The redrawing of the city's political ward boundaries for the next ten years was conceded to be playtime for the Republicans even before they unveiled their proposal for the new ward map on November 18. When former mayor Jim Stephenson strode into City Hall's fourth floor meeting room in the lead of the five Republicans on the Reapportionment Committee, Jamie Kenworthy, leader of the two-person Democratic contingent, said, "C'mon, Jim, let's get this meeting going. You've got all this wrapped up anyway."

Before Stephenson called the meeting to order, one of the Democrats who had come to observe the meeting approached Stephenson and said with prissy sarcasm, "Are you going to offer a prayer to Elbridge Gerry the originator of gerrymandering, whose spirit hovers over us all?"



BROWNIES BY PALMER COX

Stephenson laughed heartily at the Democrats' annoyance and presented the Republicans' Plan A for the new ward map. He said the 1980 census put Ann Arbor's population at 107,966 as against 100,035 in the 1970 census. He then outlined the legal requirements for redrawing the city's ward boundaries and indicated on a large map how Plan A met each requirement. He said the boundary lines must be compact, continguous, and regular in shape. They must conform to natural boundaries and limits like major streets and rivers. They must be pie-shaped, with each ward slicing into the center of the city (the intersection of South University and Church Streets has been computed to be the population center of Ann Arbor, he noted). They must have wards of as equal populations as possible, and must change as little as possible the existing ward boundaries as well as the existing ward political character and neighborhood integrity.

Stephenson said Plan A of the committee majority improved upon the previous boundary map in all of these categories.

As for the preservation of the wards' existing political character and neighborhood integrity, Stephenson said that the new boundaries "cross existing precincts, so their political character can't be determined." But those who created Plan A, he continued, projected the First Ward as strongly Democratic, the Second and Fourth Wards as fairly sure bets for the GOP, and the Third and Fifth Wards as nearly even with the Republicans enjoying an edge.

It was then the Democrats' turn to present their proposal. Kenworthy, who lost his mayoral bid against incumbent Lou Belcher, said the Democratic proposal also was called Plan A. He argued that while perhaps not being as close to an evenly divided pie as the GOP map, the Democrats' boundaries would better preserve the wards' neighborhood integrity and political character and would move fewer people from their present ward to a new one. In his projection, the Democrats would be likely to hold their present First and Second Wards and the Republicans the three they have now. GOP strength would increase in the First and Fifth Wards and Democratic strength in the Fourth.

After Kenworthy had finished, Stephenson asked if there were "any further comments on Plan A or Plan A." Kenworthy seized this opportunity to attack the Republican plan more strongly.

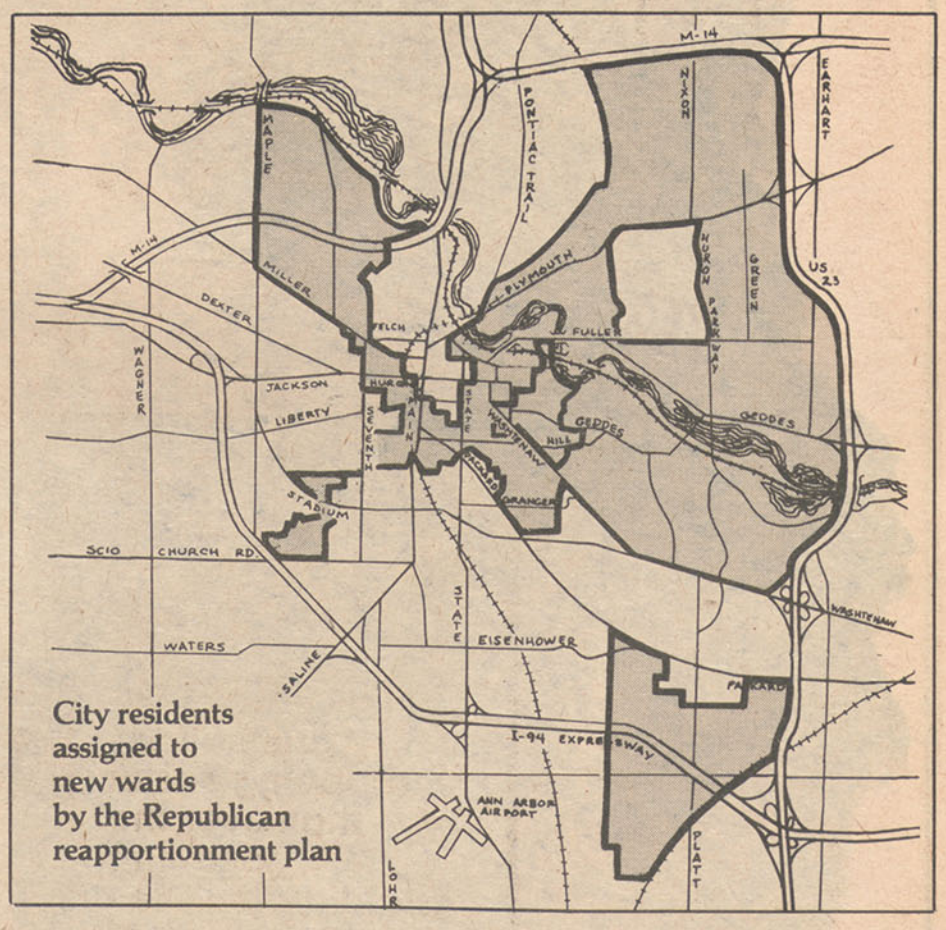
"A good law of gerrymandering," he said," is to concentrate your opponents' strength in an area that's unwinnable for you, which you've done by putting all of the blacks and students in the First Ward.

"A second law of gerrymandering," Kenworthy continued," is to divide other areas so as to weaken your opponents' potential strength. You've split the Old West Side and Burns Park neighborhoods—*our* neighborhoods—into different wards, but you've kept yours—Georgetown, Lansdowne, and the areas off Washtenaw—intact."

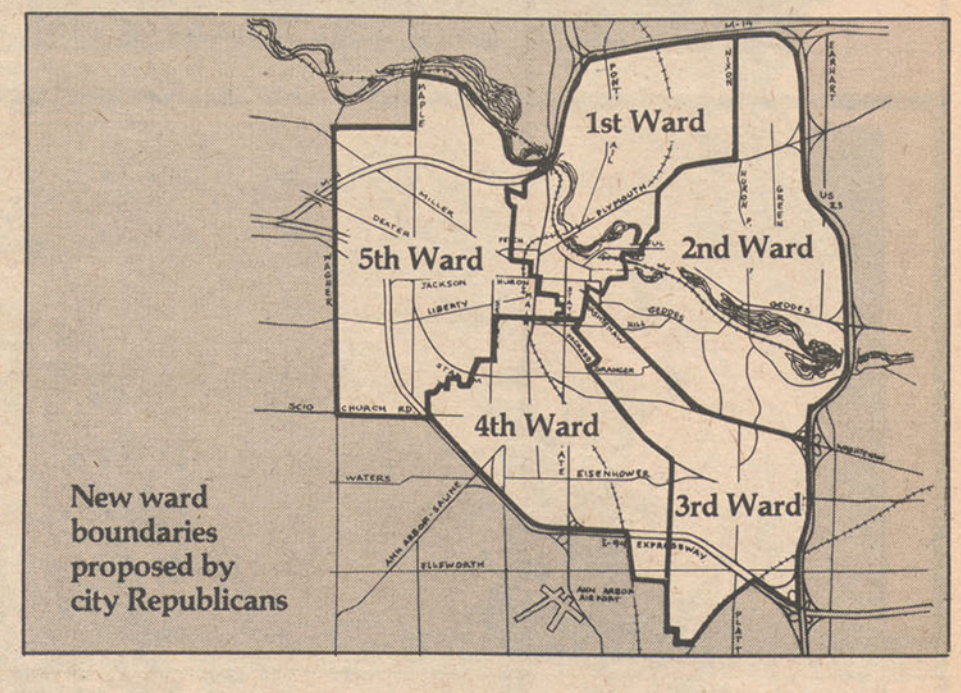
Kenworthy concluded by charging that if Stephenson "really wanted to shift the least possible number of people, you'd have to prefer our plan to yours—we shift 8.7 percent of the people. You shift half the people in the city." (Kenworthy did not point out the fact, however, the Democrats' plan would move a large bloc of Democratic voters from the Third Ward into the Fourth, where their votes would have more clout.)

In rebuttal, Stephenson said the GOP plan moved the least possible number of people in the light of all the requirements of the city charter, especially the requirement for a pie shape.

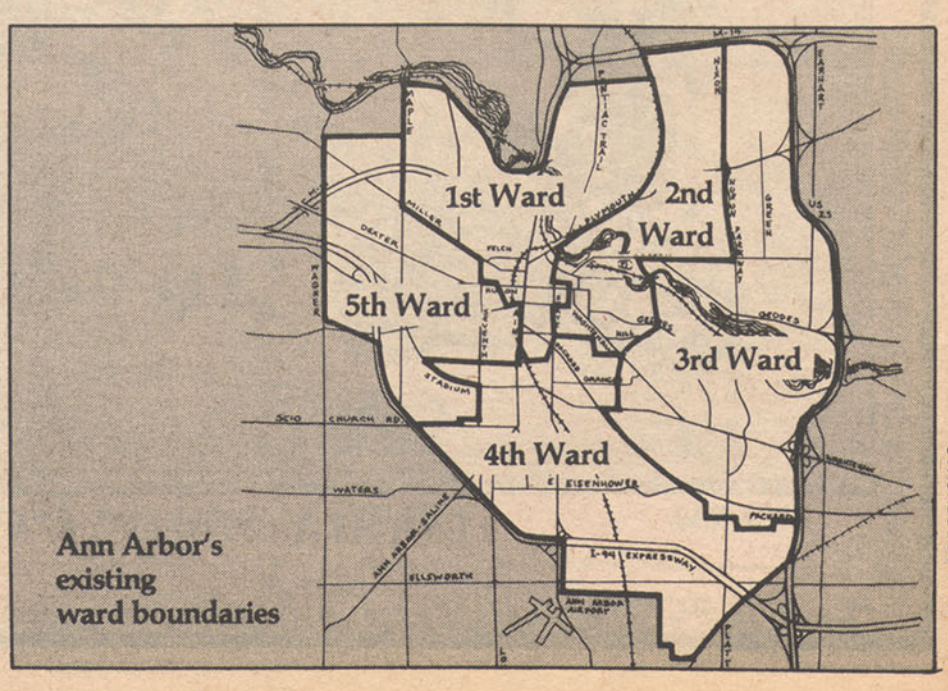
After the meeting, Democrats complained to us that the GOP's new boundaries zigzag to place Democratic Councilwoman Leslie Morris's house in a new, heavily GOP Second Ward. The current Second Ward has been securely Democratic. And Councilman Earl Green, they noted, would be tossed from the Second Ward into the First, now represented by Lowell Peterson and Susan Greenberg.



City residents assigned to new wards by the Republican reapportionment plan



New ward boundaries proposed by city Republicans



Ann Arbor's existing ward boundaries

MAPS BY MARGE BRUCHAC

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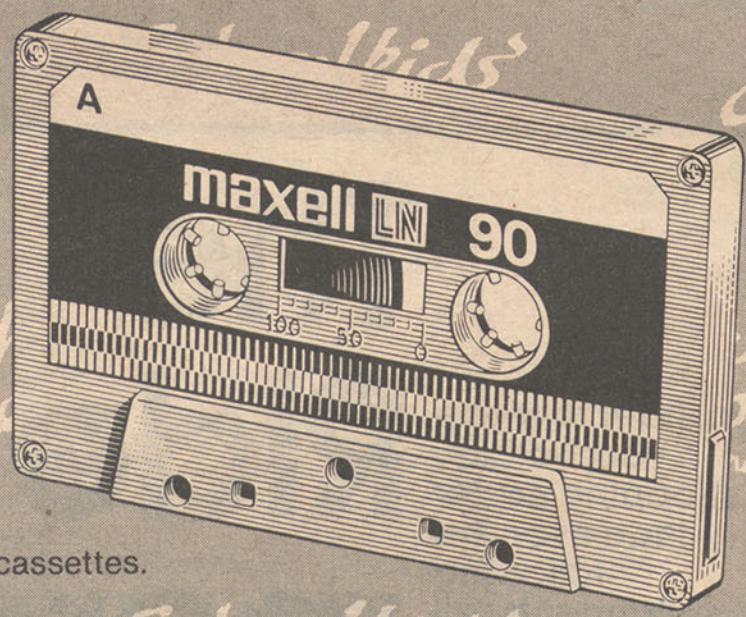

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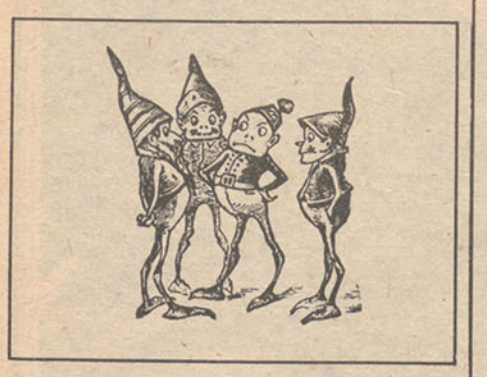
INSIDE CITY HALL continued

The Democrats, already putting their tails between their legs, said the result of the new boundaries would likely be Susan Greenberg's bowing out in favor of Greene in 1982, and Leslie Morris's defeat in 1983. That would leave only two Democrats on the ten-member Council for the rest of this decade. By Kenworthy's reckoning, the GOP plan —which could expect to be successfully challenged in court only if it could be shown to be racist towards black voters —would force Democrats to win 60 percent of the city vote to gain the six seats needed for a Council majority.



BROWNIES BY PALMER COX

"Badly outnumbered, the Dems were in no position to put up much of a fight in the committee."

Stephenson thought the Democrats should show more fight. "Jamie," he said to Kenworthy, "ten years from now, I could be in here arguing the same points you are now." Stephenson said the Democrats had redrawn the ward boundaries to their own advantage in 1970, but nonetheless fell from power during the next decade.

"Aren't you forgetting, Jim," Kenworthy replied, "that we didn't control the drawing of the boundaries in 1970. The Human Rights Party had a big hand in that."

"Oh, yes," Stephenson said with a hearty, J.R.-type laugh. "That's one of my problems. I'm always confusing the Human Rights Party with the Democrats."

* * *

The City is raising most of its license fees to keep pace with inflation. Earl Greene noticed, when the Council discussed the issue, that the fee for a dray (a horse-drawn wagon) would remain at ten dollars a year. "I haven't seen many of them recently," Greene said, "but at least the fee for them wasn't raised." He then read some other proposed license fees—thirty dollars a day for an auctioneer, seven dollars per lane for a bowling alley, thirty-five dollars a day for a circus, no charge for a yard sale.

"We need an historical explanation as to why some fees are higher or lower than others," Leslie Morris told City Administrator Terry Sprenkel. Sprenkel said he would try to oblige Morris in a future meeting.

"Perhaps you can tell us how much revenue is generated by each category," Greene added. "The drays won't bring much. I'm sure of that."

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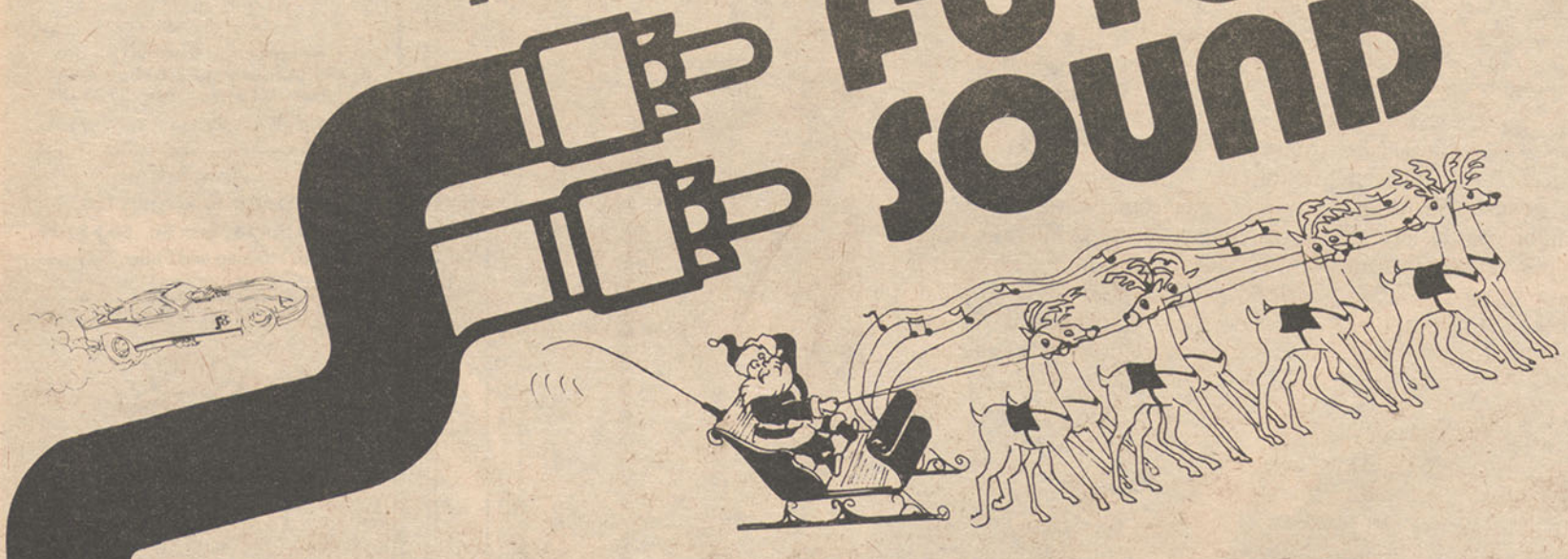

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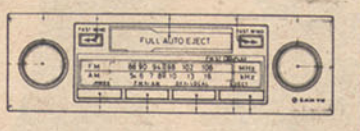

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JIM KRUZ

Ali Mazrui, professor of political science and of Afroamerican and African studies at the U-M, grew up in Mombasa, Kenya, the major coastal city of East Africa. He is alive and well in Ann Arbor today because he was able to gauge when it was likely that he would be killed in Idi Amin's Uganda, where he taught for ten years.

In the eighteenth and nineteenth centuries, the Mazrui family ruled the city-state of Mombasa from their stronghold of Fort Jesus, cut out of rock by the Portuguese in the sixteenth century. The Mazrui clan was sometimes in alliance with and sometimes in defiance of the Arabs of Oman, who controlled the region under the Sultanate of Zanzibar. The clan's power was broken in the late nineteenth century when it led an unsuccessful fight for freedom against both the Sultan of Zanzibar and Great Britain.

"I suppose," Ali Mazrui told us when we visited his office on the fourth floor of Lorch Hall, "there might be some mystique to being a Mazrui. It's like being one of those impoverished British aristocrats of whom one says, 'They have known better times.' "

Mazrui, who is forty-eight, is a stocky man. He has a high crown of graying hair, a smooth and handsome face, and a warm, sagacious smile. His voice is so resonant and so well-tuned a rhetorical instrument for his mind, that listening to him speak is a pleasure akin to listening to an unaccompanied cello. It is a voice that is listened to around the world—over Britain's international radio service, in the U.S. State Department, in think tanks specializing in world order, in organizations defending academic freedom from incursions by the CIA, in United Nations programs ranging from human rights to nuclear disarmament, in literary and political science gatherings discussing world culture, in university lecture halls on every inhabited continent of the globe, and in the offices of many heads of state.

We had learned from Mazrui's colleagues that it is difficult to assess his stature, as if to do so would be like building a monument to someone still alive. One told us, "He's a general intellectual of the Oxford-trained sort." Another called him "Africa's foremost intellectual." We thought the one who put it best said: "In the way that W. E. B. Du Bois or Thomas Paine or Voltaire and the French *philosophes* were simultaneously national and international thinker-writer-activists in the past, Mazrui is today."

When he was fifteen, in colonial Kenya, Ali Mazrui did so poorly on the British-system high school exams that his hope for an academic career seemed ruined. "Each generation of Mazruis," he told us, "was supposed to produce a 'towering intellectual,' and the speciality of my branch of the family was Islamic law and justice. My father expected me to follow that custom—and so did I." The elder Mazrui, who was the chief justice of Kenya's highest Islamic court of appeal, sometimes took his young son with him when he traveled the judicial circuit. He wanted Ali to complete a British secondary education, however, before preparing for the family profession, and he sent the boy to an appropriate secondary school in Kenya. Ali's command of English was considered unusual for a boy whose mother tongue was Swahili and whose religious language was Arabic. Yet he disliked the school, and his marks showed it. He asked to be sent to the leading Islamic university, which was in Cairo.

"In my childlike way," Mazrui recalled, "I could sense that I was intellectually stimulated by the Islamic tradition but not by Western education. The debates I would hear in court were like those in the Jews' Talmudic tradition. My father was pleased by my request, but told me to finish my British-oriented secondary education first. It was the biggest mistake he ever made."

Mazrui's father died before Ali finished secondary school. This meant that winning a Kenya Government Scholarship to study in Britain was his best hope of paying for further education. Mazrui scored so low on the comprehensive tests that a scholarship seemed beyond hope, but his mastery of English was so outstanding that he won a scholarship despite the test scores. Mazrui went on to earn a B.A. from the University of Manchester, an M.A. from Columbia, and a doctorate from Oxford.

But as an intellectual, he has not towered in his father's domain of Islamic law; nor has he remained a practicing Muslim. Instead, he has become "an African assimilated into the imperial culture," a class of Africans he believes will blight the flowering of African society if it gains decisive influence over African politics and culture.

As he spoke, Mazrui leaned back against boxes of books still unpacked since his arrival in 1974 from Makerere University in Kampala, Uganda. When he joined the faculty of Makerere in 1971, it was one of the world's most esteemed universities. Mazrui was committed to Makerere and Uganda; he had been accelerated from lecturer to full professor in one jump in less than two years. He saw his promotion as "an act of faith" and felt that "the principle of reciprocity" called for him to remain there despite the seizure of power by Idi Amin and the subsequent corruption of Uganda under Amin. Mazrui was the second-leading official at Makerere in 1973. When the president of the university was kidnapped and killed that year, Mazrui "interpreted it as a warning." Though not yet in dangerously bad graces with Amin, partly because he was familiar with the psychology of soldier-warlords of Amin's type, Mazrui saw that guilt by association was becoming the norm in Uganda. He sensed that he would soon "get into trouble" and knew that when he did, his friends and colleagues would suffer with him. So he and his wife, Molly (a linguist who teaches English at Eastern Michigan and French at Greenhills School), came here with their three sons, Jamal (a Princeton freshman), and Al'Amin and Kim (who attend Tappan).

Mazrui still sympathizes, however, with the forces that have driven him and other "Western-style Africans" from their home continent, for he values the potential of the un-Westernized warrior. "Many modern African soldiers are children of two cultures," he explained. "The Idi Amins are steeped in primordial, ancestral cultures. They are ethnotraditionalists. But they also are products of the new war-culture of the colonizers. When this sort of warrior gets command of a modern army, he may not be a modernizing instrument. But while I am not a masochist, I must say it may be healthier for Africa when they toss out Western-educated chaps like me."

Mazrui explained that he does not want Africa's future "to be drawn under foreign rules." The ethnotraditional warriors, he continued, will give local, historically oppressed cultures "a chance to reveal their possibilities in the face of an emergent global culture that is presently Eurocentric." Mazrui admires Mobutu Sese Seko, the leader of Zaire, for challenging the Roman Catholics' practice of forcing African Catholics to replace their African names with Christian or Hebrew names at confirmation rites. "Mobutu called in all Zairian passports," Mazrui said. "He declared that the passports would henceforth bear African names and that the church had better accept them. It was a policy championing African authenticity, and he won that one." At the same time, Mazrui observes that warrior-leaders' lack of knowledge sometimes plunges their countries into even greater economic dependence on the West.

Africans like himself are not necessarily emasculated as political beings when they come to the West, Mazrui continued. "The brain drain is regrettable, but it results in the counterpenetration of Western citadels by other cultures," he said. "Now an Ali Mazrui can teach young Americans. For many decades, only the reverse was a matter of course. Westerners taught us; we couldn't teach them."

And what, we asked, does Mazrui teach his "constituency" here—a constituency, he said, he is "presumptuous enough" to define as "all Americans interested in Africa or in relations between North-South countries in general"?

On the simplest level, he replied, he teaches them "that Kenya's human beings should be more famous than her

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wild animals" and that Africa has leaders of outstanding quality, like Uganda's Milton Obote, who "deserve far more exposure than Idi Amin, who did bestride your media like a mighty colossus."

On more complex matters, Mazrui said, he advises Americans that "the cynicism of some U.S. administrations—like the present one, I regret," is simplistic because its Africa policy "is derived from its policy toward the Soviet Union," and doomed because it "protects racist rule in South Africa." In his judgment, "the liberation of alien minority control in South Africa and Namibia is the first item on Africa's agenda." The Eastern bloc socialist countries, he noted, "although rating low on their contributions to African economic development, score very high in their military and material support of African liberation." The Arab states could do better, he added, but have "a good and improving record of giving political and economic support to African independence in return for reciprocal support from African states."

Ali Mazrui stepped down from the post of director of the U-M Center for Afroamerican and African Studies this year. He hopes he will now have time to write a second novel. His first, *The Trial of Christopher Okigbo,* won praise not only as a work of stunning imagination, but also as a superb analysis of the Nigerian civil war and of the role of the artist-intellectual in politics.

Mazrui began the novel as "an act of therapy when I was seriously depressed." His voice shook slightly and he shuddered briefly as he began to talk about the book. One of his best friends, named Hamisi in the novel, died in an auto wreck in 1968, shortly after the Ibo or "Biafran" secessionists launched the Nigerian civil war. "I felt a personal anguish for my friend and a public anguish over Nigeria," Mazrui continued. "I decided it might help me if I fictionalized my grief by writing about the dead." The tale takes place in After-Africa, one of the several paradisical democracies on the continents of After-World. At issue is whether Christopher Okigbo, one of Africa's most respected modern poets, should be condemned for taking up arms in the Ibo cause, thereby damaging African culture by losing his life in battle at the age of forty-five.

After beginning the novel, Mazrui found that he could barely put words on a page—a severe handicap for a man who has written fourteen books, collaborated on four others, written an average of six chapters a year in other scholars' books, and averaged a dozen articles a year in scholarly and popular publications. "My wife, Molly, and I decided to drive along the Nairobi-Mombasa highway, where my friend had died," he recalled. "We tried to trivialize the tragedy by cracking jokes about my friend—who had been called Giraffe for his height—along the way. It had gone well; I was cheered up when we reached my mother's house in Mombasa."

Mazrui's mother had organized a party to greet him and Molly. When the couple entered the house, they heard the word "giraffe" floating from several conversations. Mazrui was disturbed. He learned that another person driving on the highway had startled a giraffe in the underbrush. "The animal bucked in fear and rage and drove its hooves through the Volkswagen's windshield," Mazrui said. "The driver was severely cut, and the giraffe, to free itself, kicked the car loose, all the way into the bushes beside the road, where the driver bled to death."

On their return trip, the Mazruis saw the car. "It was quite a shock," he remembered. "We saw the bloodstains on the broken windshield. We were sure my pilgrimage had failed because my depression returned."

Mazrui was unable to finish his novel until the Nigerian war ended in 1970. "The book is still alive," he told us, as a smile returned to his face. "I just heard recently that it was adoped as a text in a class in Finland. Imagine that!"

—J.W.

Nancy Nowak

A multifaceted pursuit of spiritual truth

Nancy Nowak is searching for spiritual truth, for enlightenment, for self-awareness, for an experience that brings her "closer to God, Christ, and nature." She is reading about the lives and thoughts of saints and mystics; comparing the teachings and rites of Catholicism, which is her religion, with varieties of Oriental spiritualism; following a living-foods diet that prescribes only raw fruits and vegetables, sprouted seeds, some occasional nuts, distilled water, and "yucky" dishes and beverages made from wheatgrass. These are the concerns that occupy most of her nineteen waking hours, even when she is at her job or tending to her family.

Nowak has determined that pursuing her job as musical director of St. Thomas Catholic Church is most likely to lead to the spiritual understanding and joy she seeks. She selects the music for both the youth and adult choirs she directs, choosing works with melodies and texts she believes will best illuminate the Gospel reading for the coming Mass. She is also the church organist and vocal soloist. This multiple role as teacher, performer, accompanist, and director is harmonized, Nowak believes, by a regimen of reading, meditating, and dieting that she points out is grounded in the age-old practices of spiritual seekers from many cultures and religions.

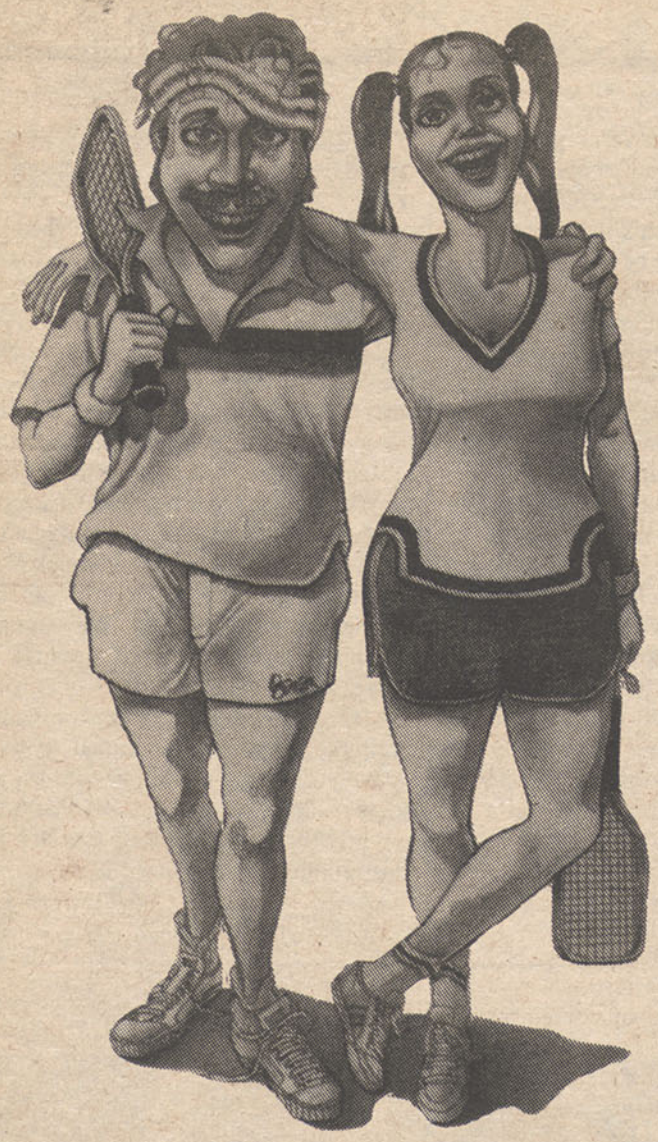
Perhaps even more fortunate for Nowak than her fulfilling job, and perhaps a surprising circumstance to others, is that her husband, Pat, and their three teen-age children support her quest with sympathy and pride. They could not show a more blithe acceptance, a more "Let's go, Mom!" attitude, if she were competing in a Pillsbury Bake-Off. Mom is respected but hardly deified in the Nowak household on East Stadium near Brockman.

Nowak, forty-one, is tall. Her closely cropped brown hair gives her a deceptively boyish appearance at casual glance, an impression that is sharpened by her husky speaking voice that cloaks a clear and rich soprano singing voice. Her eyes are light blue and vulnerable.

As her children trooped into the house, Nowak was telling us about how the direction of her own thinking was supported by the writings of Thomas Merton, the Catholic convert who became a Trappist monk and appreciator of Eastern religions, and about Eknath Easwaran, an East Indian who emigrated to California, where he teaches meditation as a path to self-development that crosses the boundaries of all religions. Nowak had also explained why she thinks the living-foods diet devised by Ann Wigmore of the Hippocrates Health Institute matches the human digestive system, preserves vital enzymes, rids the body of toxic wastes, controls weight, and resists or cures diseases. Then she called around the house to get some reactions to her admitted "proselytizing."

"What do you think, Joe?" she called out to her middle child, a Pioneer High sophomore. ". . .Joe?. . .Joe?" Joe, who astounds his friends by resisting cake and ice cream at birthday parties, seemed to be mindlessly rocking in a chair in an adjoining room. Closer in-

PETER YATES



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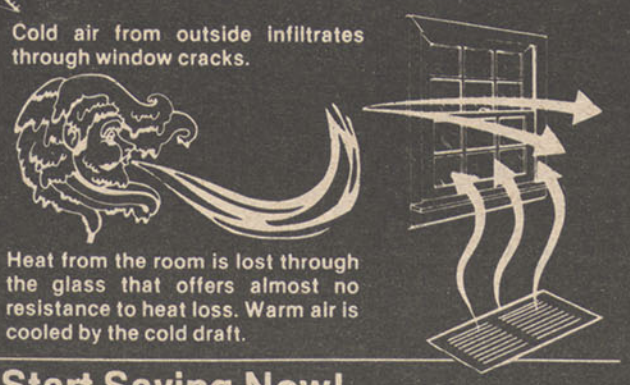

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spection, however, revealed he was plugged into a rock station by radio earphones.

Jenny, a Tappan seventh-grader, then joined us, but before she could be questioned, she said, "Mom, I'm hungry." Jenny opened a tiny closet, reached for something that seemed to be hidden deep within, and pulled out a bag of Doritos corn chips. "Is it O.K. if I have some of these?" she asked her mother, walking away and ripping into the bag all the while.

"I used to be rigid and try to allow only the food I approve of in the house," Nowak said with a sigh. "But the others still aren't true veggies. I won't buy meat or cook it at home, but the kids and Pat eat it about twice a week when we go out for dinner. The kids take no-meat lunches to school, though. They notice that they don't get sick like the other kids and that I don't get sick. That impresses them."

Mike, who takes nothing but advanced courses at Pioneer, was preparing to go to work at a local steakhouse, where even discounted meals don't lure him into eating meat. He said he agreed with the facts and logic of his mother's diet—"But some of it tastes terrible," he shouted as he went out the door.

Pat Nowak, regional vice president of the Scan-Optics computerized scanner firm, couldn't be reached for comment just then. A nationally ranked automobile rally-er, he had left three days earlier to compete in a three-hundred-mile rally in the Upper Peninsula. Later that evening, Pat returned. His car's fuel pump had broken after six miles. Pat knows Nancy disapproves of his costly and risky pastime, but he is quick to express admiration for the consistency and depth of her interests. Even on the road selling, which he often is, he tries to eat only salads, though Nancy advises him that he'll be better off still if he overcomes his weaknesses for coffee and peanut butter.

"Just listen to her," Pat said with a laugh as Nancy needled him. "And she got started in all this with just a little girl's naughty interest in the Catholic Church."

Nancy Nowak was born Nancy Mouw in Holland, Michigan. Her family belonged to the Christian Reformed Church, a rather ascetic denomination whose congregations attend three long church sessions every Sunday. When the Mouws' minister visited church families, as he did regularly, those who owned TV sets used to hide them. Most families sent their children to the church's one-room elementary school, then on to the church's other two schools, Holland Christian High and Hope College. But Nowak's father taught in the public grade school and sent her there after the one-room schoolhouse. "There were only about two of us Christian Reformers in my class," she told us, "so that made me an oddball and loner right there. But it also helped me become strong enough to do what I think is right without worrying if other people thing it's goofy."

Throughout her childhood, she recalled, her minister kept his congregation informed about the vainglorious doings of the Papist Catholics. "He was always referring to their fancy candles, their church statues, or their ornate Lenten cloths in his sermons," she recalled, "to distinguish their practices from ours. When I heard him describe the Catholic Church, I couldn't wait to check it out."

Instead of staying home in Holland at Hope College, she went off to Western Michigan University. Almost the first thing she did upon arriving was to visit Kalamazoo's biggest Catholic church. She converted five years later. After graduating with a degree in education and French and bleaching her hair blond, she moved to Clarkston to teach French and look for a rich, good-looking, Catholic husband. Pat, a mathematics teacher at Clarkston High, seemed to fill the bill.

"He was Catholic and good-looking," Nancy remarked, "and I thought he was rich because he drove a new Triumph. He thought I was a blond. It turned out he hadn't paid a cent on his Triumph, and, of course, I grew out to be a brunette. But our romance was still the talk of the school."

After marriage, Pat's ambition to raise his family in comfort and satisfy his own expensive tastes led him into a sales job with Allied Chemical that took the family to Illinois and Minnesota before they settled here in 1971. Nancy had casually studied the piano, bass viol, and organ in her school years. Unaware that most students at the U-M School of Music practiced six hours a day to meet the faculty's standards, she enrolled there. It was tough. As a wife and mother, she could devote only half the time to schoolwork that her fellow students did. But six years later she had her second B.A. and an M.A., and in 1978 she founded St. Thomas's youth choir. A former member of her first choir said the children quickly noticed two things about Nowak: that she could teach even those who had been labeled poor singers to sing in tune and with pleasure; and that "Mrs. Nowak never yelled at us, but kids never caused trouble in choir the way they did in school."

Nowak, herself, remembers that at that time, "my eating was still what living-foods dieters call SAD—the Standard American Diet." Daughter Jenny, she noted, "already had fifteen cavities from the sugared cereal I fed her." Then she entered her first health food store. She bought some of the food and leafed through some of the dietary tracts on sale. Being a salesman's wife gave her plenty of time to read, she said, and soon one nutritional point of view led to another, and questions of food ultimately led to questions of ethics and faith. "Thomas Merton discusses how praying, reading, and fasting have been parts of the lives of the contemplatives," Nowak stated, "and I could tell diet was affecting my thinking, too. Even now, if I eat something heavy, like nuts, all thoughts of God or the principles of right action disappear. It's like the Bible says: There is a wide road and the narrow way."

During this period of contemplation, Nowak found herself on a real road, bound for Indiana to study Gregorian chants. Passing through Hoosier farmlands, she noticed some calves snuggling against cows. She remembers thinking, "Look, they love their mothers. They're just like people." She could never stand to eat meat again.

Nowak was promoted to music director of St. Thomas this year. Her duties every Sunday include playing the organ for three Masses and leading the two choirs, each of which she rehearses once a week. In addition to special holy-day ceremonies, she also provides the music for all weddings and funerals and sings the liturgical solos at church rites. She hopes to return more mystical music—like Gregorian chants, Renaissance motets and the meditative improvisations of Dom Benoit, a modern composer-monk—to the Mass.

Nancy Nowak raises almost all her family's vegetable foods in season in her garden. She jogs, meditates, or studies music while bouncing on a minitrampoline in her den, meticulously grooms and exercises two dogs, and seems to be as attentive a wife and mother as her family could wish to have.

Several months ago, Nowak felt her music, spiritual readings, and dietary scruples were pulling her in different directions. She questioned whether Catholicism could contain her interests. After examining some non-Catholic mystical groups, she came to regard them as cults. "They subjugate the individual to a leader who plays God," she explained. Still confused about what was right for her, she prayed and meditated in hope of inspiration.

"One day not too long ago," she confided with a self-conscious blush, "a voice or message seemed to come from within me, and it said: 'Go work with your choirs.'" —J.W.

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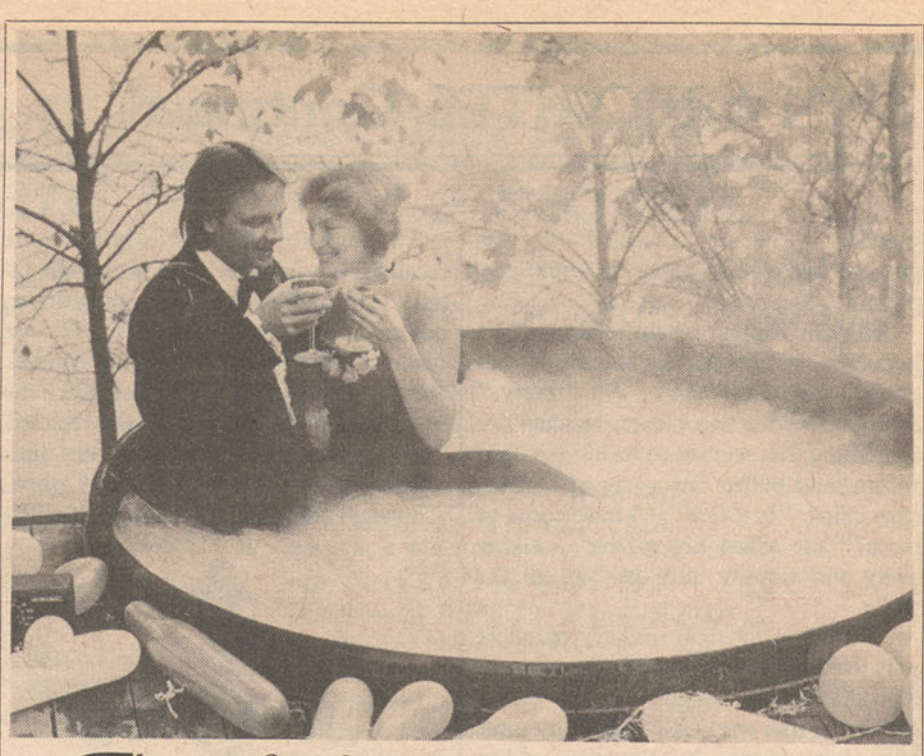

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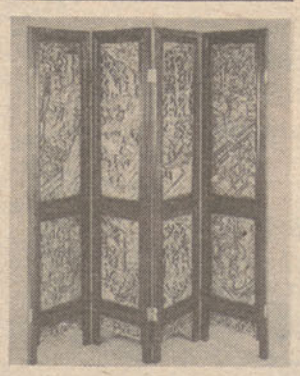

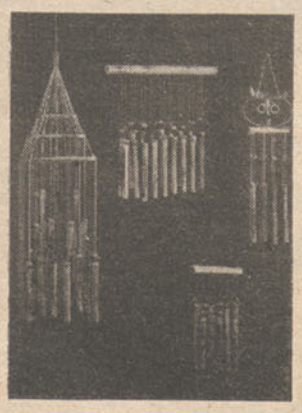

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The Faculty Survey

With The University of Michigan's fortunes at their lowest ebb, the faculty's collective morale and cohesiveness will crucially influence whether the U-M will remain among the country's elite universities. Here, in an exclusive Observer survey, is how the faculty see their plight.

By Don Hunt

On the following pages are the results of a survey of 221 U-M faculty members. A primary objective of the survey was to measure how faculty members' attitudes and feelings have *changed* in recent years. So we restricted our sample to faculty who have taught at the U-M at least five years. Virtually all are tenured, hence in a far different situation than the perilous state of untenured assistant professors, whose collective morale is undoubtedly much lower. A future Observer article will focus on the increasingly difficult world of Michigan's untenured faculty.

The 221 persons surveyed make up about ten percent of the tenured U-M faculty, except for the Medical School faculty, from which we sampled five percent. Each of the U-M's sixteen schools was sampled in proportion to the size of its faculty. This meant, for example, that LS&A had a quota of 79 to be interviewed, Engineering had 27, Nursing had 5, and so forth.

Because of LS&A's size, we created three "sub-schools":

SOCIAL SCIENCES: Anthropology, Communications, Economics, Linguistics, Political Science, Psychology, and Sociology.

HUMANITIES: Afro-American Studies, Classical Studies, English, Far Eastern Studies, German, History of Art, Philosophy, Romance Languages, Slavic Languages, Theater.

PHYSICAL & MATHEMATICAL SCIENCES: Astronomy, Biology, Chemistry, Computer Science, Geology, Mathematics, Physics.

We also sampled LS&A's departments proportionate to their size (Psychology, 7; History, 4; Slavic Languages, 1; etc.)

All of the 221 interviews were conducted by telephone. We were gratified that only two faculty members contacted refused to participate.

To conduct conscientiously a survey on this scale is a costly investment for a publication of our small size. Over 250 hours were spent just in the process of contacting and interviewing participants. We hope our readers will find the results meaningful.

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Faculty Morale

How would you describe the morale of the colleagues in your department? Is it excellent, good, fair, poor, or very poor?

	Excel.	Good	Fair	Poor	Very Poor	Sample Size
Law	4	1	0	0	0	5
Pharmacy	2	0	1	0	0	3
Library Science	1	4	0	0	0	5
Business Admin.	2	2	2	1	0	7
Public Health	2	7	2	2	0	13
Dentistry	1	7	4	0	0	12
Nursing	0	3	1	0	0	4
Architecture	0	3	2	0	0	5
Natural Resources	0	3	2	0	0	5
LSA—Social Sciences	1	15	6	3	0	25
LSA—Physical Sci.	1	15	8	3	0	27
Medical School	2	11	9	2	0	24
Art	0	3	0	1	0	4
LSA—Humanities	1	11	10	4	1	27
Music	1	3	3	1	1	9
Engineering	1	10	8	6	2	27
Education	0	4	6	0	2	12
Social Work	0	2	1	2	0	5
TOTALS	19	104	65	25	6	219
	(9%)	(47%)	(30%)	(11%)	(3%)	

For all the financial burdens at the U-M in recent years, the faculty seems to be in surprisingly good spirits, based on the answers we got to the above question. No matter what the conditions, a university faculty would be expected to have a certain number of malcontents. With that in mind, the fourteen percent who saw their colleagues' morale as "poor" or "very poor" seems quite low in the present gloomy times.

The reader should be cautious in interpreting the results for the smaller schools such as Law and Social Work. Such small samples can easily misrepresent the true state of affairs in those schools. For example, it's hard to believe the Law faculty is as ecstatic as our survey would indicate.

Also note that there are probably characteristic differences that recur in universities nationwide. Education school faculties, for example, are said to be relatively depressed throughout the country.

Note: Not all of the 221 faculty members surveyed answered every question. Two, for example, did not answer the above question.

This survey was conducted in the months of September and October by Geraldine Kaylor and Peter Tiernan.

The Direction of Morale

Is faculty morale in your department going up, going down, or staying the same?

	Up	Down	Same
Nursing	3	0	1
Art	2	1	1
Law	2	2	1
Library Science	0	5	0
Dentistry	2	6	4
Social Work	1	2	2
Business Administration	1	4	2
Public Health	3	4	6
Architecture	0	3	2
Medical School	3	7	13
Music	0	4	5
Pharmacy	0	1	2
Natural Resources	0	2	2
LSA—Physical Sciences	1	11	15
LSA—Humanities	1	11	15
LSA—Social Sciences	3	5	17
Education	0	5	7
Engineering	2	5	20
TOTALS	24	78	115
	(11%)	(36%)	(53%)

The perception of a strongly downward direction in faculty morale remains fairly high. Engineering faculty appear to be the most pessimistic, provoked largely by burgeoning enrollments and increasing competition with the private sector for qualified engineering faculty.

Particularly ominous is the strongly downward trend in all three sub-schools of LS&A. The Lit School is in many ways the academic heart of the university, boasting many of the top departments in the country. If morale deteriorates steadily in LS&A, it would be a serious blow to the university.

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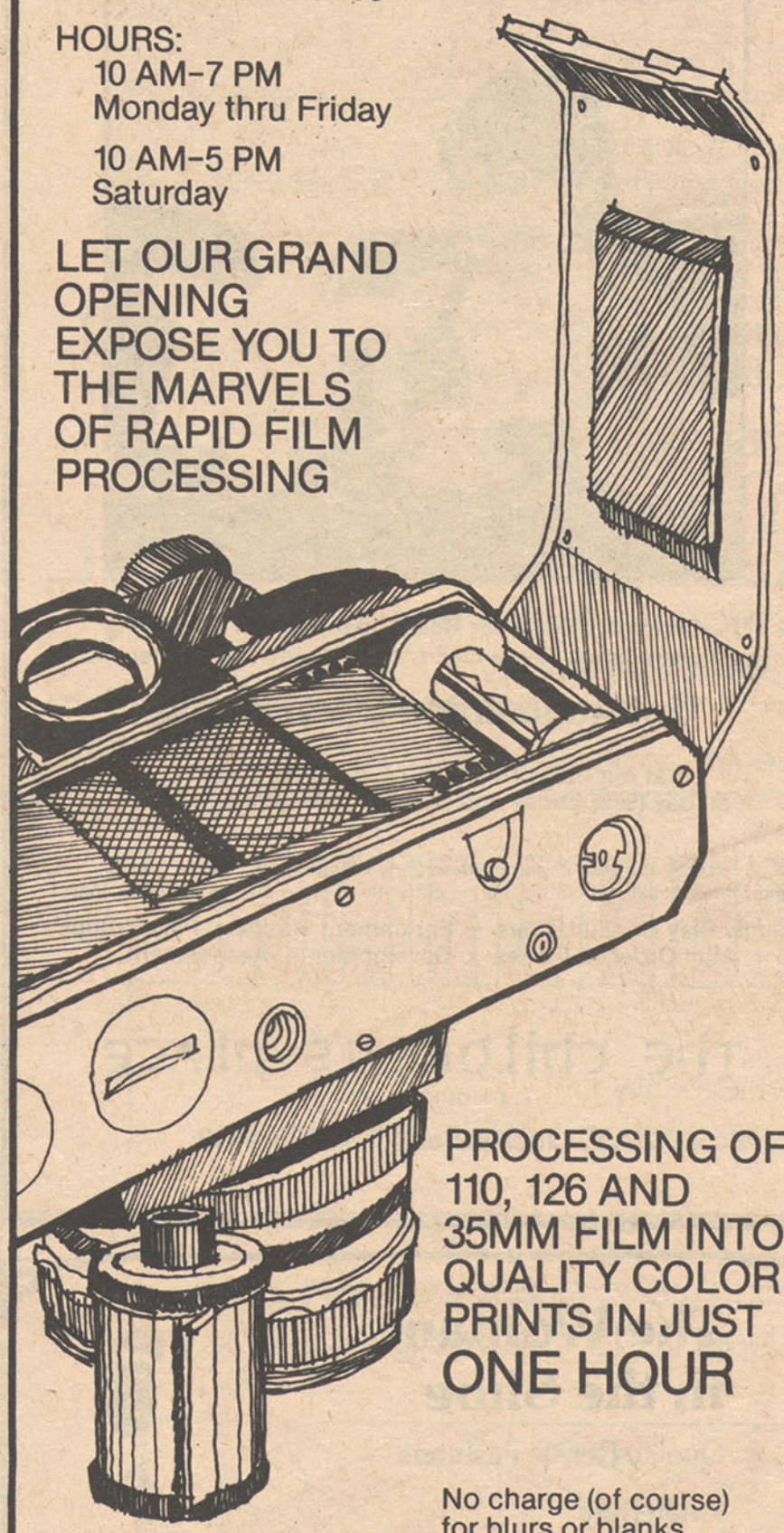

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Individual Contentment

As a U-M faculty member, would you describe yourself as very content, content, not very content, or very discontent?

	Very Cont.	Cont.	Not Very Cont.	Very Disc.
Law	4	1	0	0
Business Administration	2.5	3.5	0	0
Pharmacy	1	2	0	0
Medical School	9	12	2.5	.5
Library Science	1	4	0	0
Art	1	2.5	.5	0
Nursing	.5	4.5	0	0
Dentistry	1	9.5	1.5	0
Natural Resources	1	2	2	0
LSA—Physical Sciences	3	16.5	5	2.5
Public Health	2	6	4.5	.5
Education	0	8.5	3.5	0
LSA—Humanities	1	16.5	6.5	1
Architecture	0	3.5	1.5	0
Social Work	0	3.5	1.5	0
Engineering	2	14	10	1
LSA—Social Sciences	2	13	6	1
Music	1	3	3	1
TOTALS	33	125.5	48	7.5
	(15%)	(59%)	(22%)	(4%)

When faculty were asked about their personal contentment, a substantial number—over a quarter—said they "weren't very content" or worse. One particularly unhappy group are the LSA social scientists. Because the U-M ranks as the world's top institution for social science research, this degree of discontent is disturbing. However, much of the unhappiness these scientists are feeling may well stem from the increasing difficulty in obtaining funding for social research, a nationwide phenomenon.

Job Complaints

What is your biggest complaint about your job at the U-M?

	Salary	Secretarial Support/ Paperwork	Higher Admin.	Research Facilities	General Overload
Architecture		2			2
Art		1			1
Business Admin.		2	1		2
Dentistry	3	2			3
Education	2	2		1	5
Engineering	6	2	1	2	7
Law					2
Library Science			2		
Music	4	1			1
Natural Resources		1			2
Nursing	1		1		2
Pharmacy	1			1	
Public Health	6	3	2	0	0
Social Work	2		1		1
Medical School		9	3		4
LSA—Social Sciences	3	3	2	6	6
LSA—Humanities	6	1	6	2	2
LSA—Physical Sciences	6	10	1	2	1
TOTALS	40	39	20	14	41
	(26%)	(25%)	(13%)	(9%)	(26%)

Note: Only 154 of the 221 faculty interviewed came up with classifiable answers to the above question. A large number—38—said they had no major complaints.

The biggest surprise in response to this question was that there weren't more complaints about research facilities, which have been deteriorating in many areas at the U-M for decades.

Many who cited "general overload" as their chief complaint spoke specifically of committee work as a major contributing factor.

One of the ways the U-M has managed to maintain faculty salary levels has been to cut back on secretarial assistance, leaving each professor to perform an increasing number of clerical functions. This factor, combined with increasing loads of paperwork to comply with federal research grant regulations, has taken more and more time away from teaching and research and has created growing frustration among some faculty members.

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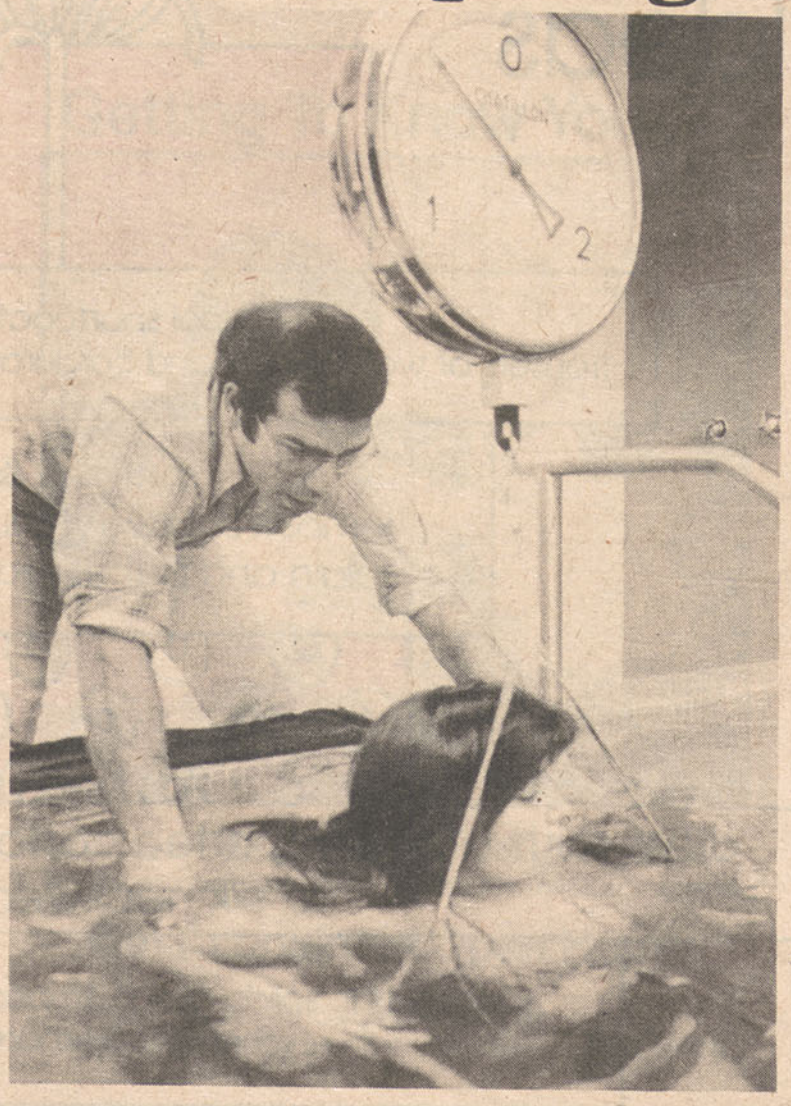

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Salary Competitiveness

Do you feel that the amount you are paid as a U-M faculty member is competitive with your peer departments across the country?

	% Saying Yes
Business Administration	100%
Law	100%
Pharmacy	100%
Library Science	80%
Art	75%
Dentistry	75%
Medical School	74%
LSA—Phys. & Math. Sci.	64%
Architecture	60%
Natural Resources	60%
LSA—Social Sciences	58%
Engineering	46%
Education	45%
LSA—Humanities	41%
Music	37%
Public Health	31%
Nursing	25%
Social Work	20%

The response to this question taken at face value would appear to indicate that the U-M faculty is fast headed for mediocrity. This interpretation, however, is somewhat misleading.

As with most universities across the country, U-M salaries have fallen behind inflation. The resulting general sense of being underpaid probably influenced responses.

In addition, a certain number of faculty members at any university are going to feel underpaid, no matter what. That inevitable subgroup no doubt inflates the negative response.

Although U-M faculty salaries have dropped somewhat compared with other top schools, the drop so far has been minor. The U-M can still hold its own when competing purely on a salary basis for faculty. As one top U-M administrator put it, "We haven't in recent memory lost a faculty member we really wanted to keep simply on the basis of money."

Competition for Top Faculty

In the recruiting of top faculty talent, do you find that your department is more competitive, less competitive, or about the same compared with five years ago?

	More	Same	Less
Library Science	4	0	0
Bus. Ad.	3	3	1
Art	1	3	0
Medical School	6	10	8
Music	2	3	3
Nursing	1	2	2
LSA—Phy. Sci.	6	9	13
Pharmacy	1	0	2
Dentistry	1	5	5
Engineering	3	9	15
LSA—Soc. Sci.	1	11	12
Education	0	4	8
LSA—Hum.	2	7	18
Law	0	2	3
Architecture	0	1	3
Public Health	1	1	10
Social Work	0	1	4
Natural Res.	0	0	5
TOTALS	32	74	112
	(15%)	(34%)	(51%)

The response to this question is perhaps the most ominous of all for the university's future. A majority of those surveyed said the U-M is less competitive for top faculty than five years ago. When U-M President Shapiro was shown the results to this question, he acknowledged that they accurately reflect reality. What's really important now, in his opinion, is whether the university can quickly turn the situation around before irreparable harm is done to overall faculty quality. His urgent pleas to the state government for increased appropriations make it clear that the U-M is nearing a juncture in its history.

Erosion of Top Faculty

Have you noticed any signs that a more than typical number of faculty in your department are considering leaving for other institutions?

	Yes	No	%Yes
Nursing	5	0	100%
Social Work	4	1	80%
Medical School	18	6	75%
Natural Res.	3	1	75%
Business Ad.	5	2	71%
LSA—Soc. Sci.	12	13	48%
Music	4	5	44%
Architecture	2	3	40%
Pharmacy	1	2	33%
Public Health	4	9	31%
LSA—Phy. Sci.	8	19	30%
Engineering	7	19	27%
Art	1	3	25%
LSA—Hum.	6	20	23%
Education	2	10	17%
Dentistry	2	10	17%
Library Science	0	5	0%
Law	0	5	0%
TOTALS	84	133	
	(39%)	(61%)	

Note: Many faculty in certain areas (e.g., the humanities) said there was so little opportunity for job mobility in their field that few considered leaving even though they might want to.

It's not surprising that schools such as Nursing whose faculty are in high demand nationally would be more likely to consider leaving a university that faces chronic financial problems. What is surprising is that more Engineering faculty—one of the most sought-after professions these days—aren't thinking of jumping ship, particularly in light of the unhappiness they express in other parts of the survey.

Some faculty, for example LSA-Humanities, are low on the potential departure list because, as many of them pointed out, the job market in their fields is so stagnant that there is no point in even considering leaving.

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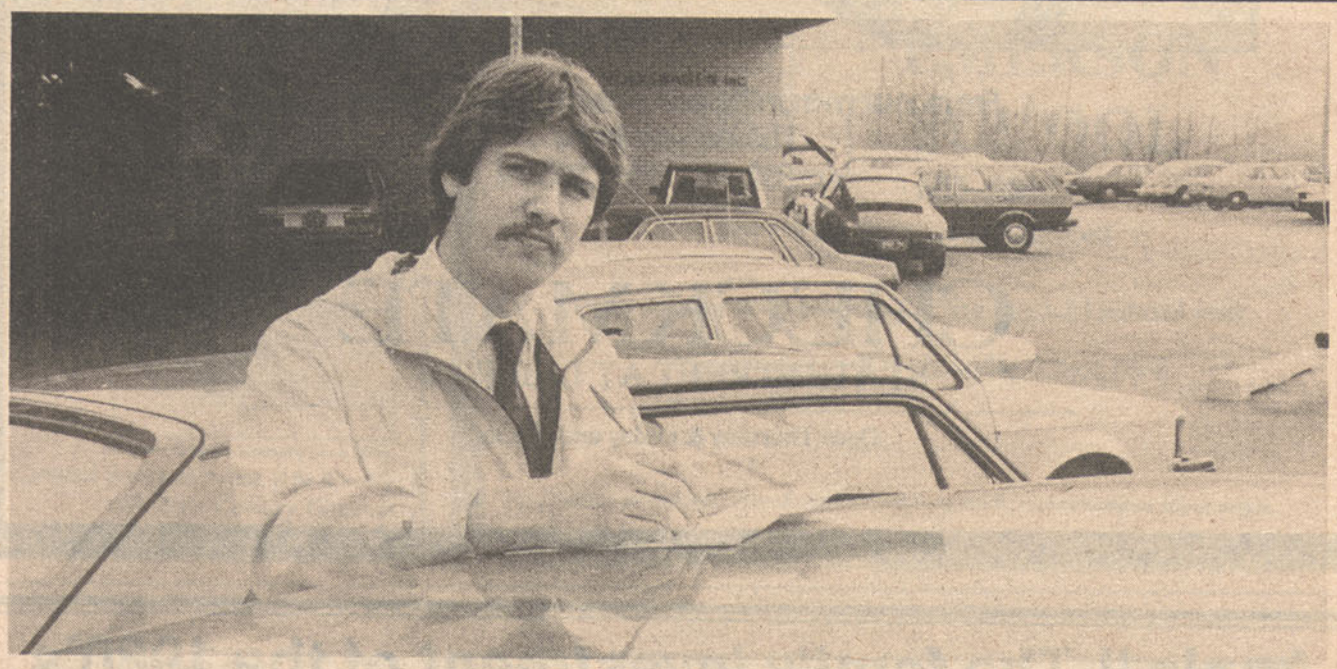

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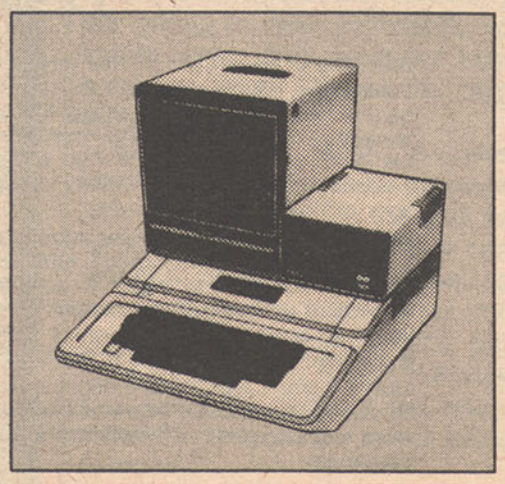

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Smaller but Better?

Do you agree with the general philosophy of reducing the size of the university in order to maintain the quality of the U-M's top schools and departments?

	% Who Agree
Art	100
Natural Res.	100
Medical School	87
LSA—Phy. Sci.	84
Engineering	83
LSA—Soc. Sci.	83
LSA—Hum.	81
Law	80
Dentistry	79
Public Health	71
Architecture	70
Music	67
Pharmacy	67
Library Science	60
Nursing	60
Social Work	60
Business Ad.	57
Education	46

A key to President Shapiro's strategy of boosting quality with increasingly limited financial resources is to trim academic programs and use the savings to improve the salaries and facilities of those who remain. Our survey suggests strong support for this approach. But many who said they agreed with the philosophy voiced reservations about whether it will actually improve or simply maintain the quality of U-M schools.

Note that the only school with fewer than fifty percent supporting the strategy was Education, a school frequently mentioned as a candidate for elimination in order to make more resources available.

Research Quality

How would you rate the quality of the faculty in your department in terms of research over the past five years? Has it gone up, gone down, or stayed the same?

	Up	Same	Down
Architecture	4	1	0
Art	1	1	1
Business Ad.	7	0	0
Dentistry	4	4	4
Education	9	2	1
Engineering	8	13	6
Law	3	2	0
Library Science	4	0	1
Music	3	3	0
Natural Res.	5	0	0
Nursing	4	1	0
Pharmacy	2	1	0
Public Health	5	7	1
Social Work	2	1	2
Medical School	19	9	3
LSA—Soc. Sci.	12	12	1
LSA—Hum.	12	15	0
LSA—Sci.	19	9	0
TOTALS	123	81	20
	(55%)	(36%)	(9%)

It is encouraging that a majority of those interviewed believe the quality of research in their departments is increasing. Perhaps hard times tend to foster an even greater dedication to one's work. One of the obvious areas of improvement is in the assistant professor ranks. Not only has the oversupply of new Ph.D.'s allowed the U-M to be far more selective in its recruiting than in past years, but untenured faculty are having to produce a lot more distinguished research these days if they hope to gain tenure. This trend, of course, is nationwide and does not necessarily give the U-M a competitive edge.

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President Shapiro Graded

How would you evaluate the job President Shapiro is doing in terms of a grade—A, B, C, D, or E?*

Law	3.74
Medical School	3.65
Engineering	3.52
Architecture	3.48
Business Administration	3.43
LSA—Humanities	3.38
Library Science	3.37
LSA—Physical Sciences	3.31
Nursing	3.25
Pharmacy	3.25
Education	3.24
LSA—Social Sciences	3.24
Dentistry	3.22
Music	3.21
Public Health	3.20
Social Work	3.20
Art	3.10
Natural Resources	3.00

*Note: A = 4.0, B = 3.0, etc.

One clear finding of our survey is that U-M President Shapiro enjoys widespread esteem and support among U-M faculty. Why some schools graded him higher than others is hard to say. The one repeated complaint about Shapiro came from those who consider themselves good, conscientious teachers and feel the president's emphasis on improving research slights this other aspect of academic performance.

Student Quality

How do you view the quality of undergraduate and graduate students in your department—is it going up, going down, or staying the same?*

CHANGE IN UNDERGRADUATES	
Business Administration	+57.1
Art	+50.0
Architecture	+50.0
Engineering	+50.0
Pharmacy	+50.0
Education	+40.0
Music	+37.5
Nursing	+20.0
LSA—Humanities	+19.5
Natural Resources	0.0
LSA—Physical Sciences	– 5.0
LSA—Social Sciences	–25.0

CHANGE IN GRADUATES	
Library Science	+80.0
Social Work	+80.0
Pharmacy	+66.6
Education	+54.2
Business Administration	+50.0
Public Health	+42.3
Music	+33.3
Dentistry	+25.0
Medical School	+22.9
Architecture	+20.0
Law	+10.0
LSA—Social Sciences	+ 8.0
Art	0.0
Natural Resources	0.0
Nursing	0.0
Engineering	– 7.7
LSA—Humanities	–22.0
LSA—Physical Sciences	–25.0

*Note: The above figures were obtained by adding the plusses and minuses and dividing by the total number of respondents in each school.

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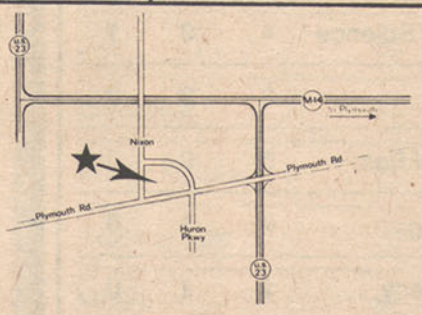

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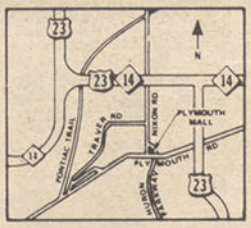

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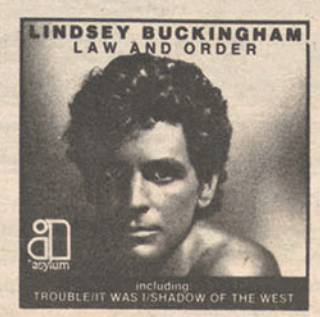

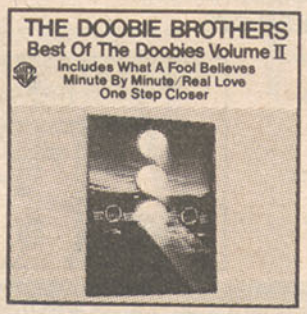

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Aiming High at WIQB

When it comes to filling holes in radio listener audiences, Ernie Winn has it down to a science. After two years of tinkering with various music formats, he finally believes he has WIQB in a position to challenge the giant Detroit rock stations.

By JOHN HILTON & PAULA SHANKS

Ernie Winn made a small fortune as a Texas-based radio consultant, traveling around the country advising radio station managers what kind of music they ought to be playing to make money. At the age of forty-five Winn made the surprising decision to leave the Sunbelt and the lucrative consulting business to pay $1.2 million for a pair of commercially insignificant radio stations in Ann Arbor—WIQB, 102.9 FM, and WRNS, 1290 AM. Sitting at a small desk in a small office in a small building south of town, he explains why he decided, two and a half years ago, to reverse the great migration of the 1970's. "I guess it sounds just a little bit corny, but I was really tired of flying around the United States seventy percent of my time," he says. A phone call from his attorney interrupts, and he spends five minutes in forceful conversation about the legal technicalities blocking his plan to build a new broadcast antenna three times as tall as his present one. He hangs up the telephone and completes the thought. "I wanted to get my family back and get involved in community," he offers, "and live kind of a normal life."

The phone call is a reminder that to Ernie Winn, a "normal life" still includes an attempt to dominate the local radio market. Winn has focused his attention on WIQB, a station that didn't even show in the ratings when he and his partner bought it in December, 1979. In the two years since then, WIQB's audience has multiplied more than fivefold as the station swiftly outdistanced its local competitors and moved up to challenge the giant Detroit stations that traditionally have led the Washtenaw County ratings. "We made tremendous strides with it, and we're very happy with it," says Winn of WIQB's performance in the past twenty-four months, "but it's not where we're going to be by any means."

Considering their price, the two stations didn't come with much in the way of assets. The studio building north of Saline had been the victim of several haphazard additions, giving the interior a maze-like quality, but it was still visibly smaller than the expensive private homes that had recently been built nearby. Inside the building WIQB's broadcasting facilities were in poor shape. The station's studio console would sometimes slip out of stereo while on the air, a condition which announcers on duty corrected by hitting it with their fists. The two broadcasting antennas out back were short (155 feet), and they couldn't be raised because of their proximity to the Ann Arbor airport. Since FM is a line-of-sight signal, that meant WIQB's audience was effectively limited to Washtenaw County, despite its respectable 10,000 watts of broadcast power. Even in parts of Ann Arbor reception was shadowed by a line of intervening hills.

In terms of programming, WIQB was about as far removed from Ernie Winn's idea of a properly-run station as one could imagine. As a "free-form" station WIQB tried to be just the opposite of most other commercial stations, where the prevailing approach is to play the most popular songs within a narrowly-defined musical range. WIQB's music was diverse, with a strong emphasis on the new and unfamiliar. While this approach had won the station a loyal following among local aficionados, it was a very select, very limited audience. From the point of view of mass appeal, WIQB was doing almost everything wrong.

Winn's decision to spend hundreds of thousands of dollars to buy a low-rating, low-profit station in an economically stagnant part of the country only makes sense when you realize he was spending his money on something more than a building, studios, and records. What he

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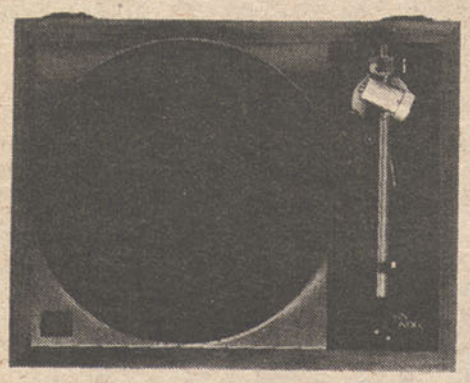

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was really buying was an enormous hole.

It is easy to picture Ernie Winn, with his blue eyes, rambling speech patterns, and reflexive grin, as an archetypal Californian. Born in 1934 in the small town of Taft, near Bakersfield, he dabbled in radio in the early 1950's as a student at Ventura Junior College, doing sports play-by-play and reading news. In 1958, more or less by accident, he got his first real job in the medium. He was twenty-five and the owner-operator of a bar and restaurant in the town of Santa Maria. The establishment was called The Attic due to its second-story location over radio station KSEE. Winn got to know the station personnel, and those contacts proved useful when he left the saloon business unexpectedly. "A guy just walked up one day and said, 'I want to buy this place. Would you sell it?'" Winn recounts. His answer was typical American businessman. "I said, 'I'd sell my shoes, it's the price we've got to negotiate.'"

Winn sold the bar and hired on at KSEE as a news and sports reader. His voice still carries a hint of an announcer's lush overtones, but he never planned to make a career behind a microphone. Wanting to learn something about the advertising business, he switched to selling ads, became sales manager, and within three years was the station manager. At that point KSEE's owner (who earned his living managing a Bay-area station) wanted to expand by buying a pair of stations in Bakersfield. Ernie Winn borrowed money, bought in as a junior partner, and moved over to manage the new acquisition.

In 1970 Winn made it to the big time. Pacific Southwest Airlines was diversifying, and among its acquisitions was an FM station in San Diego. Selling out of the Bakersfield and Santa Maria stations, Winn landed the job of general manager. San Diego was a place he had always wanted to live. It was ten times the size of Bakersfield, and the job itself offered plenty of challenges. The station was not even on the air, having "gone dark" six months before. Winn started with little more than a license to broadcast. In three months he built studios, acquired broadcast equipment, and hired a staff. Most importantly, however, he found a hole in the San Diego market.

Except in the smallest markets, radio stations seldom try to appeal to every taste. The reason, Winn says, is that radio advertisers are seldom interested in being heard by everyone on a geographic area. In contrast to the diverse readership of daily newspapers, which Winn describes as advertising "shotguns," radio stations try to narrow their appeal to serve as "rifles" targeted on specific age and gender groups. One station in a market might pursue twelve-to-twenty-four-year-old males while another courts males and females over thirty-five and a third aims at females twenty-five to forty-nine. If every station in an area chooses its target group well and woos it successfully, a new station will be hard put to attract an audience. But if, through incompetence or oversight, a sizable group of listeners in an area is left unserved, the market is said to have a hole in it. A station that finds a hole and fills it with programs designed to appeal to the neglected group can quickly acquire a desired audience and the advertising dollars that come with it.

Ernie Winn (right) in front of the WIQB studios. Winn views creating the right sound for a station as largely a negative process in which all elements that might irritate the target audience are identified and removed, producing a sound that is pleasant and uniform. Winn's clients have topped their markets with beautiful music in Saginaw, canned "Stereo Rock" in Louisville, and country music in Charlotte. Winn's first move after buying WIQB was to go completely automated. . .but now he is back to a completely live format, with disc jockey Randy Z (left) and three others.

PETER YATES

In San Diego Winn found his hole by comparing the area's overall population patterns with a demographic breakdown of the radio audience. Broadcasters, who have no way of directly measuring their audience, have come to rely on commercial survey research to measure their listenership for them. The dominant research service in radio is The Arbitron Company. Arbitron's survey findings detail county by county just who is listening to what radio station. In 1968 in San Diego the Arbitrons also revealed to Winn who was *not* listening. Older citizens, who formed an unusually large part of the population, were underrepresented in the radio audience.

To reach that audience, Winn recommended the adoption of a "beautiful music" programming format, consisting of heavy-on-the-violins renderings of older popular songs. The Arbitrons show that the appeal of beautiful music is strongest to listeners thirty-five and older, with particular strength among women. Although San Diego already had two beautiful music stations, the ratings indicated they were unsuccessful. As Winn says, "A hole can exist in a market even if somebody is already doing it—if you can do it better." Winn is loathe to voice any criticism of his competitors, but the implication is that the other beautiful music stations were not "professionally programmed." As Winn uses the term, professional programming means relentless attention to every aspect of a station's "sound." Music selection is stressed, but Winn also scrutinizes the handling of advertising and news and the approach taken by on-the-air personnel. As Winn describes it, it seems to be largely a negative process, in which all elements that might irritate the target audience are identified and removed to create a total sound that is pleasant and highly uniform. The assumption is that listeners themselves choose stations negatively and will change channels or switch off if a station surprises or disturbs them.

Winn's essentially all-new station returned to the air as KPSE in July, 1970. The next Arbitron survey showed it to be the leading beautiful music station in San Diego. In subsequent surveys its overall share of the San Diego audience never rose above ten percent, but its listeners were beautifully concentrated: KPSE soon had more female listeners age twenty-five to forty-nine than any other station in the market. Major ad buyers, Winn says, feed Arbitron's data into computers and then punch in the demographic characteristics of the customers they want to reach. For buyers like Safeway Stores, KPSE's call letters started to appear on the top of the list. KPSE, Winn recalls, "did very, very well."

Winn stayed in San Diego for two years. He left in 1972 to start a new consulting company that would do for radio stations around the country the same thing he had done for KPSE. The radio consulting business was not new at the time—Drake-Chenault Enterprises of California had been one of the leaders in the field for a number of years—but T-M Productions in Dallas hired Winn to set up a consulting subsidiary. Named after Tom Merriman, who had founded it five years before, T-M Productions was already the country's largest producer of station identification tapes and commercial jingles, according to Winn. The new programming branch would analyze markets and make programming recommendations to stations in ratings trouble, and it would also produce complete packages of prerecorded programming in various formats. "Broadcasters would call me," Winn remembers of his own role, "and they would ask me to come into their market—and that could be a tiny little market or it could be one of the biggest in the United States—and ask me to do an analysis of the programming that was currently on in the market.

"You know, there's no magic about it," Winn says, explaining how he would go about an analysis. "You go into a market, you isolate yourself in a motel room, and you listen to radio for about two days so you're very familiar with what's going on. Then you get out into the streets and walk them." Winn would listen to the stations played in stores and restaurants and ask people he came across what stations they liked and why they liked them. He also compared Arbitron's audience data with the demographics of the area as a whole. Finally, conditions specific to the client station would be considered, such as signal strength and location on the dial. (A strong signal, of course, is desirable, and so is a position near the center of the dial, since listeners changing channels will bump into a station more often there.)

In his seven years at T-M, Winn guesses that the company consulted with over five hundred radio stations. He

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worked in every state, most often in medium-sized markets like Saginaw, Michigan; Charlotte, North Carolina; and Louisville, Kentucky. "Normally, when they asked me or one of my people to come into the market, it was because what they were doing wasn't working," Winn says. "So it was a great challenge to make something work, make it happen. And then you enjoyed the success right along with them as they grew." His clients topped their markets with beautiful music in Saginaw, T-M's own taped "Stereo Rock" in Louisville, and country music in Charlotte. A softer rock format, which Winn refers to as "beautiful rock," was recommended for Fairbanks, Alaska and a San Diego station. Clients in Little Rock, Arkansas, and Birmingham, Alabama, were advised to go country. "A lot of what we did was obvious," he says, citing Birmingham as an example. Country music was very big in the entire surrounding area, but in Birmingham there was just one country station, and that was a daytime-only AM. T-M's client was a high-power twenty-four-hour FM station. In a circumstance like that, Winn remembers, "you realized that you could be shown to be brilliant" by recommending the obvious.

T-M became the biggest consulting firm in the business, Winn says, but as the years passed, he started thinking more about the next plane trip than about the next challenge. The impetus to leave came in 1979 when T-M was acquired by Shamrock Broadcasting. In order to convert T-M to a privately-held company, Shamrock arranged to purchase all of its outstanding shares, including those Winn had acquired as part of his compensation agreement. Winn took the money and left. Tom Merriman stayed on with the company, but they remained on good terms. In fact, Merriman offered to help finance Winn's next venture, "which I thought was a tremendous act of faith," Winn says with a grin.

> *Ann Arbor appealed to him strongly. Washtenaw had the highest percentage of young people of any county in the nation and not one successful youth-oriented commercial station. The combination constituted a hole of monumental proportions.*

Winn started to look for a station to buy. He looked in a lot of places, he says, but Ann Arbor was the only candidate in what he terms "the non-Sunbelt." Despite its climatic disadvantages, Ann Arbor appealed to him strongly as a place to live and raise his family. It also had the highest percentage of young people of any county in the nation (seventy-four percent under thirty-five)—and not one successful, youth-oriented commercial station. The combination constituted a hole of monumental proportions. Shopping for a station here, he used the same approach taken by The Attic's buyer years before. "I virtually just came in here and called the radio stations and asked if they would sell them," he recalls.

There was a commercially unsuccessful youth-oriented station: WIQB. When Winn agreed to buy it in July, 1979—for a tidy one million dollars more than the seller had purchased it for three years earlier—he was buying the only commercial station in Washtenaw County aimed at listeners under thirty-five. At the time, WIQB was operating under "free-form" programming. Each announcer was free to choose what to play, but the overall result was an emphasis on the esoteric and the avant-garde. WIQB consequently aired everything from homemade tapes by local groups to the French New Wave band Plastic Bertrand. Ernie Winn observes that ninety percent of the station's records would never have been played by any other station in the United States. Randy Z, a young man of twenty-eight with a trim brown beard and relaxed manner, goes Winn one better. Z—only his bank calls him Zdrojewski—was then and is now a WIQB disc jockey. Citing Plastic Bertrand, he laughs and says, "We played some things that you would never have heard on any other station in the *world*."

WIQB had strong advertising support from businesses oriented toward the U-M student body, but none from mainstream Ann Arbor businesses like banks, car dealers, and bottlers—"the people that overwhelmingly are the great support of radio stations throughout the United States," according to Winn. Because none of the stations in the county had been paying Arbitron for full yearly audience surveys, national advertisers largely stayed out of the market. Full Arbitrons would not have helped WIQB in any case. Every three years the Advertising Council pays for less detailed surveys of every county in the country. In the most recent such survey, in 1978, WIQB was not even listed. (The conditions for listing are fairly complex, Winn says, but at a minimum a station must have one percent of the listening audience throughout its broadcast day.) Walking around Ann Arbor and talking to "hundreds if not thousands" of people, Winn conducted his own informal survey. Even on the U-M campus, he says, WIQB ranked a poor fifth in popularity, behind four Detroit-area rock stations. "It was a very hip radio station," Winn says of WIQB in its free-form period. "There just simply weren't enough listeners to it according to any survey that was ever taken." He saw the problem as one of too much diversity. "The station played literally every type of music that you can imagine. When it played a jazz record, it made the people who wanted to hear punk mad, and when it played punk, it made the people who wanted to hear reggae mad. It was kind of never-ending."

But it did all end on February 1, 1980. Lake America Communications, owned fifty-one percent by Ernie Winn and forty-nine percent by Tom Merriman, had taken possession of WIQB in December, 1979. Two months later the old WIQB vanished. At midnight on February 1, $35,000 worth of new, automated equipment began twenty-four-hour-a-day

broadcasting of T-M Production's "Stereo Rock" format tapes. In a single step Winn had bypassed his problems with his studio, his record library, and his staff. (While one of WIQB's announcers was removed, four others remained on the payroll—a fact Winn points to as evidence of his long-term determination to return the station to live programming.) Compiled in Dallas from national sales charts, "Stereo Rock" was popular culture incarnate. It was a long way from avant-garde, but Winn had high hopes for its ratings appeal. Forty miles to the west, in Jackson, a station playing the format had a formidable 13.5 percent share of the audience. WIQB and WRNS, along with WAAM, then commissioned Washtenaw County's first full Arbitron to be conducted in April and May.

The visible reaction to Winn's initial format change was anything but favorable. WIQB's small audience included some highly sophisticated, media-conscious people, and they made their displeasure known.

The initial reaction to the format change was anything but favorable. WIQB's small audience included some highly sophisticated, media-conscious people, and they made their displeasure known. The *Ann Arbor News* and the *Michigan Daily* printed a number of critical letters, including one suggesting a boycott of WIQB's advertisers. Another listed middle-of-the-road performers that were now featured on WIQB like The Captain and Tennille, Debby Boone, and Barry Manilow, and asked, "This is *rock*?" The *Daily* ran an editorial protesting the change. Winn says that he received eighty-six letters hostile to his new format. "Some of these letters were 'Go back to Texas where you belong, you don't understand Ann Arbor,'" he recalls, "and some of them were pretty vile. *Most* of them were very, very well thought-out letters. They understood what I was doing, they were just very, very sorry I was doing it."

Winn genuinely wants to please, and his defense of the change is itself part apology. "I felt very bad that I was taking that radio station away from them, but I had to do it to service the rest of the community. There were 220,000 people out there [in Washtenaw County], and *they* were being serviced by Detroit radio."

To find out what those people wanted, Winn sent out a 46,000-piece mail questionnaire, asking such things as how much they listened to radio and when, who their favorite (and least favorite) performers were, and how much news they wanted to hear. The responses confirmed what the letters and telephone calls to the station had already suggested about the new format. "We found out that a great deal of the music we were playing was not the same music that Ann Arbor wanted," Winn says. "Basically, there's a tremendous perception in Ann Arbor of sophistication in music. There was an almost overwhelming dislike—at least in the response from our survey—of a so-called 'pop' artist." ("Pop" refers to the music of highly-successful performers like Neil Diamond, Barry Manilow, and the Bee Gees. Used pejoratively, pop symbolizes the calculated blandness presumed to underlie their success.)

Still trusting in T-M's "Stereo Rock" format, Winn made no changes until the Arbitrons became available that July. They proved disappointing. In the standard comparison period (6 a.m. to 7 p.m. Monday through Friday) WIQB and "Stereo Rock" averaged a 2.5 share of the Washtenaw County audience. That was more than any other Ann Arbor station and a great improvement over less than one percent the year before, but Winn had hoped to do much better. He immediately moved to "depop" his playlist. Performers like Diamond were replaced by others who had scored better in the mail survey, such as the Eagles, Fleetwood Mac, and the Rolling Stones. WIQB began to produce its own music tapes, gradually moving away from "Stereo Rock." Winn's new strategy was to position the station musically between the two top stations in the Arbitron, the Detroit rock stations WRIF (with a 9.9 share) and WMJC (7.7). Since WRIF plays the louder "hard rock" characterized by Led Zeppelin while WMJC plays quieter "soft rock" characterized by Chicago, that was easy enough to do.

WIQB's new approach coincided with a major upheaval in the Detroit radio market. WLLZ, a hard rock station, came on the air, and quickly seized the top spot from WRIF.

To Ernie Winn's considerable chagrin, WIQB's new approach coincided with a major upheaval in the Detroit radio market. A new hard rock station, WLLZ, came on in the air in November, 1980. With a lavish promotional budget and programming selected largely by listener requests, WLLZ immediately seized the top spot in the Detroit Arbitrons from WRIF. In Washtenaw County WLLZ found the going tougher. In the April-May 1981 Arbitrons, WRIF remained on top here with a 6.5 percent audience share, followed by two soft rock stations, WNIC (5.9) and WMJC (5.6). Despite the new competition, WIQB's share had more than doubled, to 5.1, and it actually led WLLZ, which was at 4.8. No doubt Winn would have preferred to add that 4.8 to his own total, but for the first time a station within Washtenaw County was at least a serious contender in the overall rankings. In its demographic target WIQB was doing even better. In the eighteen-to-thirty-four age group the two top stations were WRIF at 11.4 and WIQB at 9.0 "It sounds maybe a little egotistical," says Winn, "but we believe that we can, even by next year, totally dominate that particular demographic in this market."

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As of September 1, with one new studio built and two others re-equipped, WIQB sold its automated equipment and returned to live broadcasting. Simultaneously, Winn says, "the station completed the journey from pop to rock." This meant carrying the previous "de-popping" strategy a step further. The last of the mellow, vocal-oriented artists like Paul Simon and Al Stewart were dropped in favor of the wailing guitars of groups such as AC/DC, whose music seems designed for sixteen-year-old boys seeking a lifetime of hearing impairment. The result is that WIQB now sounds very much like the Detroit hard rock stations. Winn acknowledges that probably seventy-five to eighty percent of the playlist now overlaps with WRIF and WLLZ, but he sees important differences in what each does with the balance of its musical selections. WLLZ, as Winn sees it, is the most "teen-oriented" of the stations. It plays fewer ballads and more records featuring screaming vocals. WRIF plays more music by local Detroit bands and tends to play a more raucous mix of music in the evening than it does the rest of the day. WIQB varies from its Detroit competition mainly in the direction of conservatism, playing a little less of the heaviest rock and even more of such superstars as Bob Seger and the Rolling Stones.

All the stations play a high percentage of "oldies," or, as Randy Z puts it, "classic rock and roll". More than half of their playlists are comprised of songs like Led Zeppelin's 1972 hit "Stairway to Heaven," played because they remain sentimental favorites among listeners who came of age listening to them. "Personally, I've heard enough 'Stairway to Heaven' for the rest of my life," admits Randy Z, "but damned if that phone isn't ringing for it all day long." WIQB's oldies, Winn says, go back farther than do WRIF's or WLLZ's. He cites as an example hits from the big 1960's group Creedence Clearwater Revival, which WIQB plays because of their appeal to Ann Arbor's especially high concentration of twenty-five-to-thirty-four-year-olds.

WIQB also differs from the Detroit hard rock stations in subtle, non-musical ways, mainly in the style of its announcers. In this area WIQB's disc jockeys have staked out a position between the two major Detroit stations, and they do a good job. They sound more lively and involved than the impersonal WLLZ announcers, and they are more businesslike than their melodramatic and rambling counterparts on WRIF. WIQB and WLLZ also devote less time to commercials than does WRIF. While advertisements are the lifeblood of commercial radio, they are also the kind of irritant that makes people change channels. Both WIQB and WLLZ—which makes a big point in its station promotions about playing fewer ads than the competition—hope to take listeners from WRIF as a result.

Listener response to WIQB's new sound, Winn says, has been overwhelming. "I'd give an estimate right now," he said in early October, "that we are averaging in excess of three hundred calls per day"—up from ten or fifteen a day before the change. Some of the phone calls are music requests, and others are the result of an effort to boost WIQB's local identity by making it into what Winn calls an "information center." Announcers will now provide callers with concert schedules, club information, and even crisis center phone numbers.

Late in October the legal technicalities that were blocking construction of a new broadcasting tower were resolved. Construction began immediately at a new site on the high ridge near Wagner and Scio Church Roads. Winn expects to have his new, five-hundred-foot tower complete and in service by the middle of December, at which point WIQB's signal will cover most of six surrounding counties, reaching a potential audience of a million people.

Like every stage in WIQB's development over the past two years, the new tower was planned from the outset, according to Winn. The step-by-step approach was dictated by financial considerations. "If you are a huge corporation and money is not the object, you can do it in a day. If you're in the status that I'm in, a guy who worked at a job most of his life and bought a radio station with a large obligation, then you don't do it in a day. You do it in steps as you can afford to do it. As you improve your facility and that pays off, that allows you to reinvest in the next step." So far the payoff has included a tripling of total ad sales, with nearly half the increase accounted for by national advertisers like Miller Beer. Ad rates have been increased by fifteen to twenty percent. The present format includes a strict seven-minute-per-hour limit on ad time, meaning that future revenue increases will have to come in the form of higher rates. But Winn believes the relative cost per listener will actually decline as his audience continues to grow.

Not everyone will like the new WIQB. Listeners over thirty-five will tend to dislike rock music generally, while teenagers may be put off by WIQB's high percentage of "oldies." Even among rock fans in the target eighteen-to-thirty-four age group, many will continue to prefer the quieter soft rock. And for radio aficionados, the intellectual liveliness of free-form, which survives on public stations like WCBN and WDET, will continue to outweigh the irritations of its diversity.

Winn's attempt to dominate the local radio market has put WIQB through an extraordinary metamorphosis in just two years—from a hip free-form station to made-in-Texas pop to the Detroit hard rock sound. Winn acknowledges that he has not made everybody happy in the process, and he doesn't expect to in the future. "I'm not about to believe that everybody out there is going to listen to this radio station. I'm hoping that I can get most of the Ann Arbor radio listeners—" he pauses for a moment and rushes on—"not even believing, just feeling, just *sensing* that this is their radio station and that it's important to them. Frankly, that's what the old WIQB had, to be very honest with you. But there just weren't enough of them. I want to recapture that feel, but on a grander scale." □

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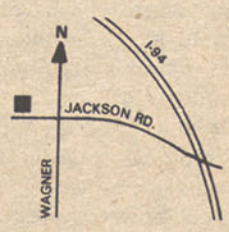


Kendall

BOSCH

John Allen & the Founding of Ann Arbor

By Russell Bidlack

Ann Arbor then had one house, a sort of frame, one story high. There was an additional log house, one story and a half high, no rafters nor roof on it. There was a tent north of the house. John Allen was putting up in the tent. Elisha W. Rumsey and wife occupied the house and entertained persons who came viewing land.

Thus did John Geddes remember Ann Arbor as he saw it for the first time in the summer of 1824. Although the settlement was then only five months old, it had already been designated by Governor Cass as "the seat of Justice" of Washtenaw County. . . .

Although the beginnings of Ann Arbor can be traced to the activities of two men named Geddes, John Allen was, from the start, the leader in the enterprise and so dominated the course of events that he can rightfully be called the town's founder. Born in Augusta County, Virginia, on May 17, 1796, of Scotch-Irish ancestry, he belonged to one of the old families of the Shenandoah Valley, his great-grandfather having settled on Middle River near the present city of Staunton prior to October, 1740. Although not in the social class of the great plantation owners of the Old South, the Allens possessed the same pride in family and good breeding as did the most aristocratic Virginians.

Col. James Allen, John's father, farmed many acres of rich bottom land and operated an extensive milling establishment on Middle River. He owned a number of slaves, was an elder in the Presbyterian Church, and played an active role in the county's civil and military affairs. His large brick house built about 1810 is still considered one of the stately old homes of Augusta County.

Expectations of Prominence in Virginia

As the eldest son, John could expect to inherit the bulk of his father's property, including the old homestead of five hundred acres. His parents hoped that he would marry advantageously, maintain the family's traditional leadership in county affairs, and live the quiet life of a Virginia farmer. An inborn restlessness, a personal tragedy, and some unfortunate investments on the part of his father, however, prescribed a totally different fate for John Allen.

Little is known of John Allen's youth. He doubtless received what was then called a common school education and may have attended the Staunton Academy or some other high school for boys. The Rev. Lorenzo Davis, who became acquainted with him in 1828, recalled that "Allen was physically a very grand specimen of a man. He was over six feet tall and well proportioned. He was well educated, not a classical scholar, but a very good English scholar, and very apt in acquiring the elements of science and had a happy facility of properly appropriating what he possessed."

On November 2, 1815, at the age of nineteen, John Allen married seventeen-year-old Mary Crawford. He married well, for his wife was heir to a considerable amount of Augusta County land and to a 1,600-acre tract in Green County, Kentucky. As a wedding gift, Col. Allen conveyed to his son 397 acres for which he had paid $10,000 along with other property valued at $2,000. Few young men of John Allen's day began their careers under more favorable circumstances.

Attempts to Save the Family's Position

Less than four years later, on May 6, 1819, Mary Allen died, leaving her husband with two small children. On the heels of this misfortune, John Allen faced another crisis, although its origins were much earlier. As a result of a series of unwise investments, his once prosperous and respected father faced financial ruin.

In an attempt to save a part of their father's property, John and his brother William purchased the old homestead for $6,000 (which they borrowed) and assumed responsibility for paying off some $17,000 worth of the Colonel's debts. Early in 1822, William Allen withdrew, leaving John solely responsible. Meanwhile, John had taken over still other property and debts of his father so that by the summer of 1822 he owed some $40,000.

On June 7, 1821, John Allen married Mrs. Ann Isabella (Barry) McCue, the youthful widow of his first cousin, Dr. William McCue. Ann had been born in Staunton on January 22, 1797, the only child of Thomas and Ann Isabella (Smith) Barry. Her mother had died shortly after Ann's birth and her father had died prior to her third birthday. The sole heir to a considerable amount of property, she had been reared and educated by wealthy relatives. Her first husband, Dr. William McCue, a graduate of Washington College and the Philadelphia Medical School, had been a highly successful physician in Lexington, Virginia, and upon his death in 1821 had left a substantial estate to his widow and two infant sons. In choosing Ann McCue as his second wife, John Allen again married well.

According to later family members, the McCues strongly disapproved of this marriage, even though they were closely related to the Allens. The exact nature of their objection is not a matter of record, but it was doubtless based upon John's financial difficulties. James A. McCue, the eldest brother of Ann's first husband, had been appointed guardian of Ann's sons; he was probably apprehensive that a debt-ridden stepfather might deprive his nephews of their inheritance. It is also evident that the McCues considered John Allen to be Ann's inferior, not only in the social graces, but also in education. It was claimed that the Barry family had belonged to the French nobility and that Ann's mother "was of a high family, related in some way to William Penn." While a young lady, she had lived in Baltimore with a cousin, John McKim, president of the Bank of Maryland, where she had attended a finishing school and had studied etiquette, French, and letter-writing.

RUSSELL BIDLACK

John Allen's father's house near Staunton, Virginia.

No two people were more different in personality and outlook upon life than John Allen and Ann McCue. Whereas Ann was deeply religious, lacked a sense of humor, and tended to be melancholy, John did not join a church until late in life and was by nature gay and carefree. Throughout her life, Ann placed great importance upon economic security and the niceties of life, while John was a born speculator and adventurer, possessed of a gnawing curiosity to see the world outside Augusta County. Ann loved the South, its traditions and way of life, while John gradually rebelled against those same traditions and came even to oppose one of the South's basic institutions—slavery.

Although he had grown up in a slave-owning family and was himself the owner of eight slaves as late as 1820, John Allen could write to his Aunt Jane Trimble shortly after coming to Michigan: "Oh how great a curse are we delivered from, the thoughts of which at all times constrains me to bless and praise the disposer of all events, for his thus delivering us, by a strong hand, from a land of oppression and Tyrany, and placing us in a land of liberty and peace, where the sweat, the groans, and blood, of the Afflicted Sons and Daughters of Affrica, shall never rise in Judgment to condemn us."

Allen's Abrupt Departure from Home

Land records in Augusta County reveal that in July, 1823, John Allen transferred back to his father the property and the debts that he had earlier taken over. . . . Shortly after this transfer was made, John Allen left Augusta County, never to return.

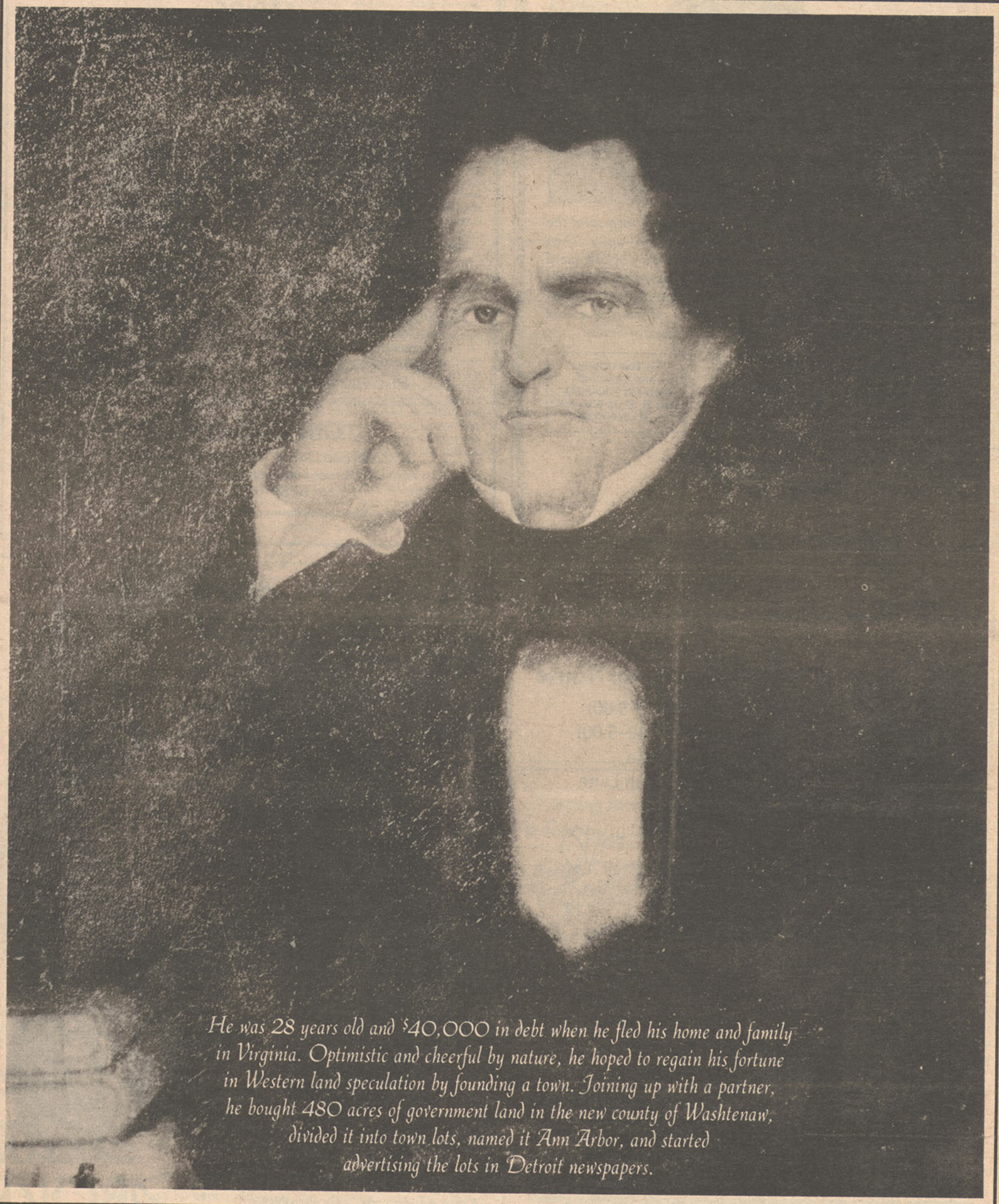
A degree of mystery surrounds John Allen's departure from Virginia. The tax collector explained it in 1824 with one word—opposite John's name he simply wrote "absconded." A McCue relative recalled in 1888 that John Allen had purchased "a considerable lot of cattle" in the autumn of 1823 and took them to market in Baltimore. (There is the implication that John had purchased the cattle on credit and was expected to return with the money.) Months passed, according to McCue, without further word from him, and "the impression became a general one that he had been assassinated, in which his parents shared, or seemed to at least."

When it was finally learned, however, that John Allen was alive, but had no intention of returning to Virginia, resentment mounted among the family's creditors. In February, 1824, Col. James Allen was forced to convey by deed of trust all of his remaining property, including the Mill Place where he lived, "to Samuel and William Clark to satisfy debts to various persons." Col. Allen was able only to reserve "the use of the dwelling house until October 1, next."

After selling his cattle in Baltimore, John Allen went to Buffalo, there to look into the feasibility of investing his receipts in government land. At some point, perhaps after discussing his plan with Buffalo merchants and speculators, Allen hit upon the idea of establishing a town somewhere in the West. By dividing a portion of his tract into town lots, he envisioned a quick profit and a continuing opportunity for investment. Like others before and after him, Allen began playing the hazardous game of land speculation.

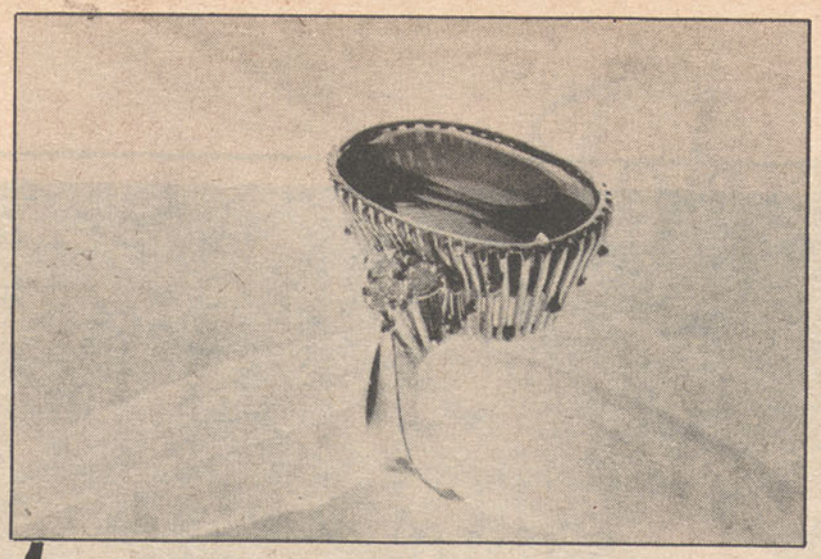
Although the tax collector's use of the word "absconded" was perhaps a little harsh to describe John Allen's departure from Virginia, it cannot be denied that he left behind many unpaid accounts and

"John Allen and the Founding of Ann Arbor" was first published in 1962 by the Michigan Historical Collections. *Copyright Michigan Historical Collections.*



He was 28 years old and $40,000 in debt when he fled his home and family in Virginia. Optimistic and cheerful by nature, he hoped to regain his fortune in Western land speculation by founding a town. Joining up with a partner, he bought 480 acres of government land in the new county of Washtenaw, divided it into town lots, named it Ann Arbor, and started advertising the lots in Detroit newspapers.

John Allen depicted in a primitive painting done in Ann Arbor



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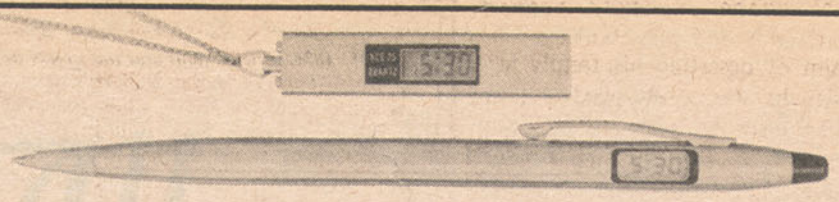

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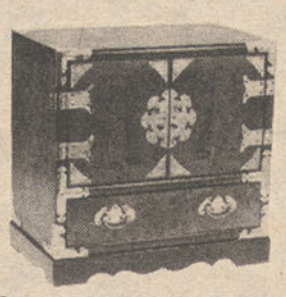

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an equal number of angry creditors. Former friends and neighbors also accused him of deserting his family at a time when he was sorely needed. (Ann had given birth to a daughter, Sarah Ann, on May 10, 1823.) Coming to his own defense in a letter to his Aunt Jane Trimble dated February 20, 1825, John confessed that he had left his family "to suffer persecutions unheard of," but as to "defrauding *any one* of their just rights, I deny it with uplifted hands in the presence of a heart searching God." With obvious reference to the money he had received for his cattle in Baltimore, John added: "I also feel confident (by the blessings of providence) that the day is not far distant, in which I shall be able to prove to the world that I only detained from them a few pence to enable me to pay them the pounds."

Allen and Rumsey's Plans for Starting a Town

John Allen spent the months of November and December in Buffalo. Then, early in January, 1824, still undecided as to where he should lay out his town, he traveled through Canada to Detroit. From Detroit, he expected to go on to Ohio for, while in Buffalo, he had met Micajah T. Williams, one of the original proprietors of Toledo, who had urged him to settle in the Maumee Valley. While in Detroit, however, he met a man from Genesee County, New York, Elisha Walker Rumsey, who, like himself, was interested in buying government land in a promising area. They agreed to buy adjoining tracts and to establish a town in which they would be co-proprietors. From subsequent developments, however, there can be little doubt that Allen was, from the start, the leader in the enterprise.

Elisha Walker Rumsey had been born in Sharon, Connecticut, on November 24, 1785, and was thus ten years Allen's senior. Furthermore, he belonged to a family that had lived in New England for five generations, whereas John Allen was a product of the Old Dominion; yet the two men had much in common. Besides their similar dreams of getting rich through land speculation, both men were, in a sense, fleeing from the past. Prior to their chance meeting in Detroit, Rumsey had been accused of deserting his family in Bethany, New York, and running away to Canada with a divorcee named Mary Ann Sprague. He was also charged with having absconded with some three thousand dollars that a company in Albany had loaned him to buy cattle. According to an unpublished Rumsey genealogy compiled a century ago, Elisha remained only a short time in Canada, then "went to Michigan, where a young lawyer from Batavia found him and took him back to Albany, where he succeeded in settling the charges against him." After his release, he lived in Bethany with Ann Sprague as his wife, but opinion was so strong in Bethany that they pulled up and went west. Thus it was during Rumsey's second journey west that he met John Allen.

The date on which Rumsey is said to have run away with Mary Ann Sprague is not known, but it was probably after the summer of 1820. Rumsey's first wife, Olive (Churchill) Rumsey died in Bethany, New York, on August 1, 1820, leaving five children ranging in age from nine years to six weeks. These children were reared by relatives in New York. According to the Rumsey genealogy, Elisha and Mary Ann were married in Sharon, Connecticut, in 1823. A deed recorded in Genesee County, New York, reveals that on October 18, 1823, "Elisha W. Rumsey and Mary Ann his wife" sold the farm of 117 acres which Elisha had purchased in 1818. Although they received $2,340 for the farm, there was a nine-hundred-dollar mortgage which had to be paid along with other debts.

After discussing with Detroit merchants and politicians their plans for building a town, Allen and Rumsey became convinced that their best opportunities for land investment were to be found in Michigan. Rumsey, prior residence in the territory may well have been a factor in this decision.

The original village plat of Ann Arbor, dated May 25, 1824. Allen's land and the streets he named lay north of Huron; Rumsey's were to the south. (It is not known where the name "Catherine" came from. No relatives of either John or Ann Allen bore the name.) The north-south streets were numbered, except that Third Street was also labeled "Main." The name of Second Street was changed to Ashley in honor of the Ann Arbor Railroad's founder when the town's second rail line arrived in 1878.

1. Ann Arbor's first schoolhouse—where the Main Party Store is today. John Allen built a log schoolhouse on his property here, and classes were begun in September, 1825. The First Presbyterian Church was organized here in 1826.

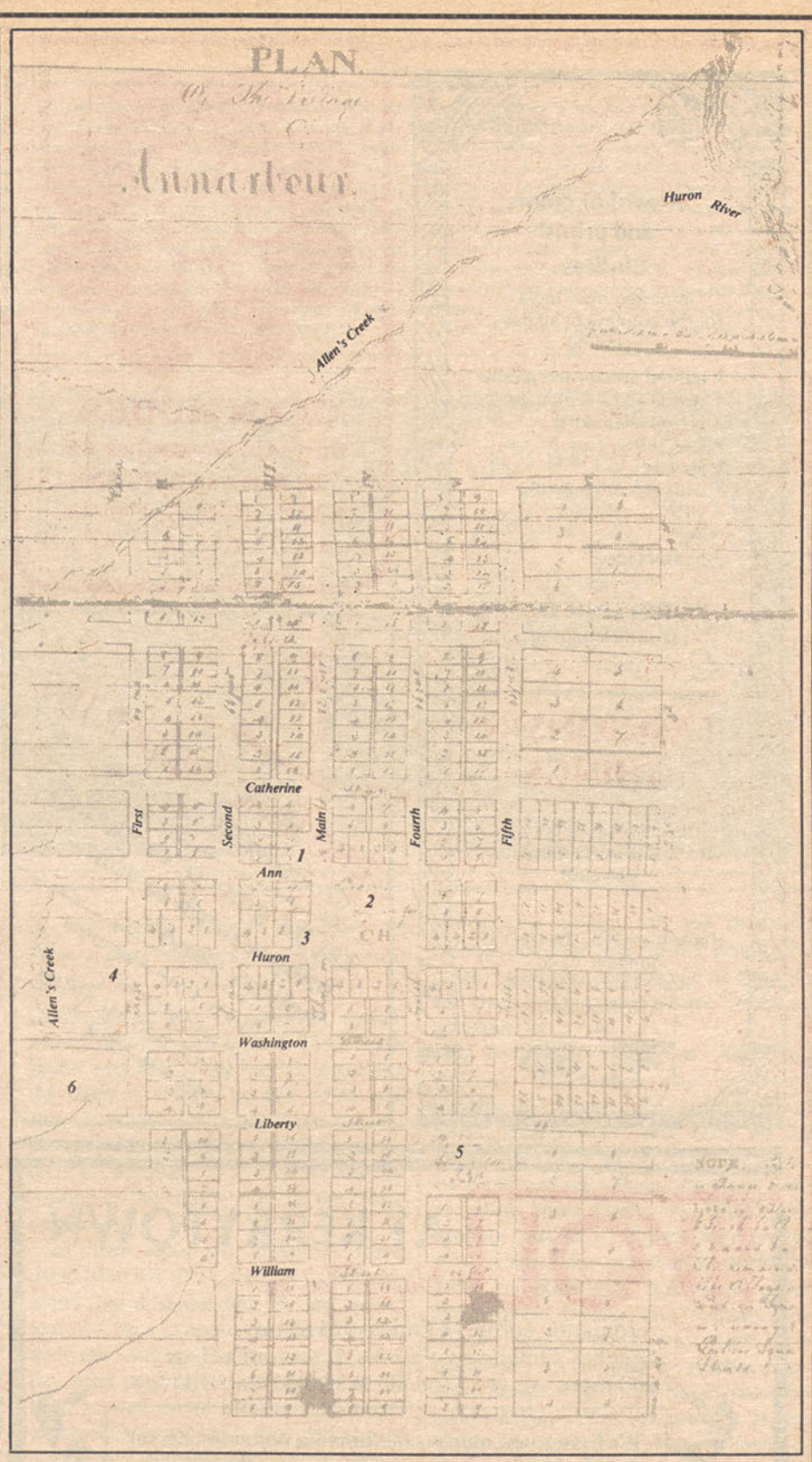
2. Courthouse Square—donated by Allen, the northeast block at Huron and Main has been used for the seat of county government throughout Ann Arbor's history. As the town founders, Allen and Rumsey were required to donate land for the government and to erect a courthouse, jail, and bridge over the Huron.

3. John Allen's block house—on the vacant lot at Huron and Main. Later it was enlarged, turned into a hotel, painted red, and known as "Bloody Corners." John and Ann Allen's first residence, the block house was erected of logs in the first summer after the new village's establishment. There was one room below, with a loft above. By the next winter John's parents, brother, and two older children had moved into a log cabin down Huron at Second (now Ashley). In 1825, John Allen sold the block house to his brother and moved with Ann to a new house at Main and Catherine.

4. The Washtenaw Coffee House—where the Rubaiyat and the Oyster Bar and Spaghetti Machine now stand. Just a month after Allen and Rumsey located their town site, "a good framed house" had been erected on this site. Elisha Rumsey and his beautiful wife, Ann, occupied the house and entertained prospective purchasers who came to the new village to view the town lots for sale.

5. Public Square for the Gaol—where the Federal building now stands. This parcel was donated by Elisha Rumsey but never used for a jail.

6. Allen's Creek—the tributary to the Huron, now contained in a large storm sewer. The creek supplied water for settlers' drinking and cooking and for power to early sawmills and flour mills as well.



Tromping through Snow in Search of a Town Site

On September 10, 1822, Lewis Cass, governor of Michigan Territory, had issued a proclamation creating six new counties "to hold out inducements to migration and enterprize." One of these he designated as Washtenaw. Since the only inhabitants of the area were a few Frenchmen who operated an Indian trading post on the west side of the Huron River, the governor provided that Washtenaw should temporarily "be attached to and compose a part of the county of Wayne." . . .When Allen and Rumsey set out in late January, 1824, on their search for a site for their proposed settlement, they headed for Woodruff's Grove, the county's first settlement, established not one year earlier near the spot that later would become Ypsilanti. Allen and Rumsey followed the old and well-worn Indian path known as the Sauk Trail. They hoped to find a spot where fertile soil, natural clearings, access to water power and transportation, and proximity to the growing commercial center of Detroit would attract settlers and facilitate rapid improvement.

One of Woodruff's Grove's pioneers was John Bryan, who recalled in later years that on February 1, 1824, he had started walking from his cabin to Detroit, "through an unbroken snow six inches deep. . .When about half way through the woods, I met two men in a one-horse sleigh," Bryan stated. "After enquiring if I thought they could reach the settlement before dark, they said they were going to find a place for a future home, and asked many questions about the country. They proved to be Messrs. Allen and Rumsey, who afterwards were the founders of Ann Arbor."

The extent to which Allen and Rumsey explored before choosing the site for their town is not known, but by February 12 they were back in Detroit, where they registered their claims with the Land Office. Allen purchased 480

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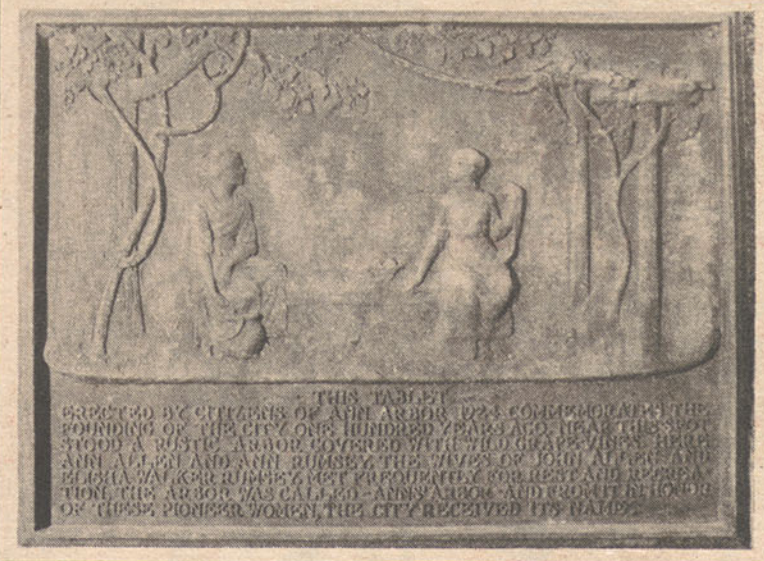
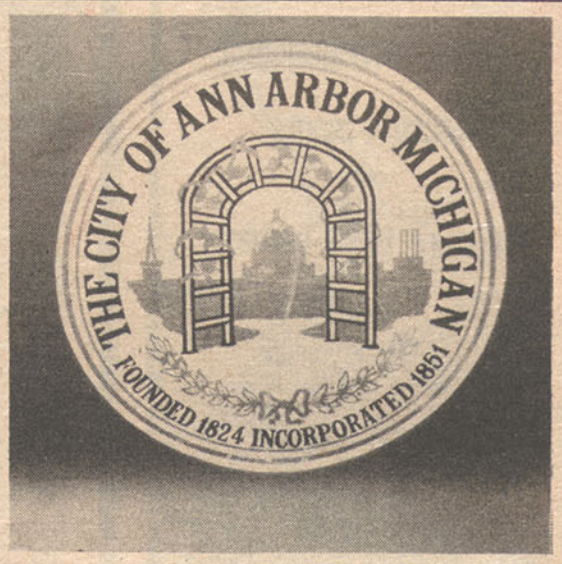
THE MYTH OF THE GRAPE ARBOR

The notion that our city's name derives from a rustic sort of arbor was already started by 1852, when Ann Arbor educator and amateur historian Mary Clark wrote an article about Ann Rumsey in the April issue of the famous Godey's Lady's Book. *She mentioned that "some have maintained that the place [Ann Arbor] owed its entire name to them [the two Anns], from the fact that they lived, until houses could be built, in a kind of rude arbor made by poles covered with boughs."*

By the time of the city's centennial in 1924, the arbor idea had become embroidered into a picturesque legend, which found its way onto both the official city seal and a bronze plaque along Huron Street just west of First. It marks the site of Ann Arbor's first house and supposedly of the arbor as well. "Near this spot stood a rustic arbor covered with wild grapevines. Here Ann Allen and Ann Rumsey. . .met frequently for rest and recreation. The arbor was called—Ann's Arbor—and from it in honor of these pioneer women, the city received its name."

In fact, a frame house had been erected on the site well before summer. Ann Allen didn't arrive until the next year. And "arbor" was a common term of the time for oak openings such as those common in southern Michigan. There the shade of large trees had kept the underbrush down and made for a park-like effect. The city seal wasn't changed to reflect historical fact until Ann Arbor's sesquicentennial in 1974. By that time, Russell Bidlack's research had convinced the city to adopt the bur oak as a more accurate symbol of Ann Arbor than the colonial-style trellis.





PETER YATES

acres and Rumsey purchased 160 acres in a bur oak plain along the Huron River some ten miles west of Woodruff's Grove. Each paid in cash at the rate of $1.25 per acre, Allen, $600 and Rumsey, $200. They chose their site well, for the city of Ann Arbor was destined to grow from this beginning. . . .

Lucky Winners of the County Seat

Allen and Rumsey lost little time in promoting their settlement. On February 14, just two days after they registered their claims, Governor Cass appointed five commissioners "to explore the County of Washtenaw, and to establish the County seat thereof." Observing that such action "would have a powerful effect in promoting emigration to that part of the Territory," Cass added the following revealing sentence: "Independently of my own views upon this subject, application has recently been made to me by persons interested in the County for the establishment of the County seat." It is not difficult to guess who those interested persons were. Furthermore, warning that, since there were "no funds out of which a purchase for the County could be made, the location upon publick land would only excite an improper competition for procuring it," Governor Cass suggested rather subtly that the site be chosen on "private property."

John Bryan recalled his meeting the Commissioners on February 28 as he was walking back to Woodruff's Grove from Detroit:

They were on horseback; all were dressed in Indian blanket overcoats, and had their pantaloons seated and faced down in front with buckskin. Each had a tin cup. On enquiring "What news?" James McCloskey, Esq., who knew me, replied that they had located the county seat on land recently purchased by Allen and Rumsey, about 10 miles up the Huron from our settlement.

(Although he did not make a written record of these events until 1854, John Bryan was able to be specific regarding the dates on which he met Allen and Rumsey and the Commissioners because his son, Alpha Washtenaw Bryan, was born on February 27, 1824. He was informed of the child's birth by the Commissioners.)

In their report to Governor Cass, dated March 6, 1824, the Commissioners noted that different sites for the county seat had been proposed to them "by individuals interested in the county," but that after making "a comparison of the local as well as the relative advantages which each possessed," they had chosen a spot on "the south bank of the Huron of Lake Erie. . .upon lands owned by Allen and Rumsey, Esquires." The Commissioners added: "Messrs. Allen & Rumsey, who but a few weeks since, made their purchase, and who have since become the proprietors of the county-seat, have already, under almost every disadvantage, erected a good framed house, are commencing large improvements, and have contributed liberally for the benefit of the public." The "good framed house" referred to by the Commissioners was located near Allen's Creek on what became the southwest corner of Huron and First Streets. It was occupied by the Rumseys and, since persons coming to view land were lodged there, it was called the Washtenaw Coffee House.

The selection of their settlement as the county seat assured Allen and Rumsey of success in their endeavor, but they had to pay a price for their good fortune. The Commissioners stipulated that they "contribute to the county in cash, in labor and materials, towards the erection of a court house and gaol, and in the erection of a substantial bridge over the Huron, the amount of one thousand dollars; and that they further give to the county such lots and parcels of ground, as the undersigned have deemed necessary for public uses."

In laying out their town, Allen and Rumsey designated the east-west dividing line between their land as Huron Street, with Allen's tract lying on the north side and Rumsey's on the south. As shown on the village plat dated May 25, 1824, three streets on Allen's side running parallel to Huron were named Ann, Catherine, and North, while the three on Rumsey's side were called Washington, Liberty, and William. Five streets running north and south were designated on the plat by ordinal numbers, except that Third Street was also called Main. Allen set aside a square block on his side of Huron, between Main and Fourth Streets, as a public square for the court house, while Rumsey donated one-half of a square block on Liberty, between Fourth and Fifth Streets, as a public square for the jail.

Myths and Facts about Ann Arbor's Name

Much has been written, often based more on imagination than on documentary evidence, about the manner in which Allen and Rumsey chose "Ann Arbor" as the name for their settlement. The earliest statement on the subject found thus far appeared in the first issue of Ann Arbor's first newspaper, the *Western Emigrant,* dated November 13, 1829. In what purports to be a letter written home by a traveler from Upper Canada. . .it was stated: "This village . . .was called by its singular name, (if correctly informed,) after the wives of the original proprietors, by the name of Allen and Rumsey, both of the name Ann. The husbands, in honour of their heroic partners, who had endured the

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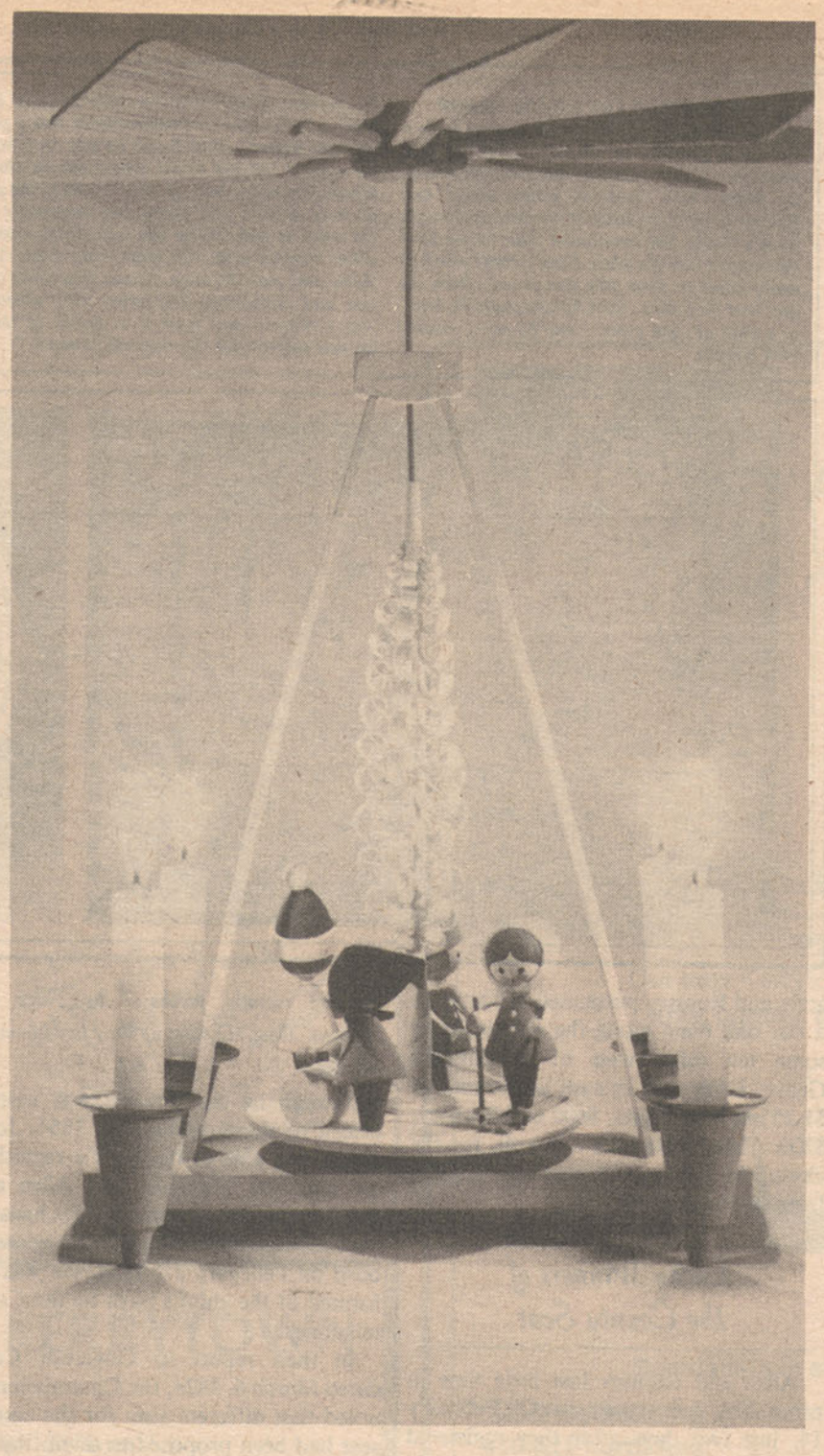

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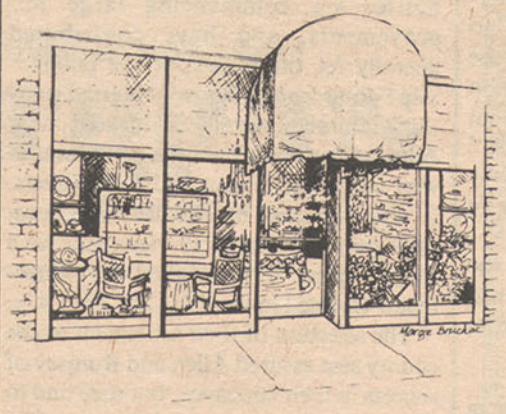

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hardships and privations, attendant upon the settlement of a new country, called the village by their name, Ann's Arbour—Alias Ann Arbour." Even at this date, only five years after Ann Arbor was founded. . .a serious error was made. Ann Allen had endured no "hardships and privations, attendant upon the settlement of a new country" prior to the naming of the town. She did not leave Virginia until August 28, 1824.

Since the Commissioners in their report to Governor Cass made no mention of the name of the settlement begun by Allen and Rumsey, it would appear that it was chosen sometime after their visit late in February. The earliest known document in which the name appears is the plat of the village which Allen and Rumsey had recorded by the Wayne County Register of Deeds on May 25, 1824. Here it was written as "Annarbour". On the following day Governor Cass signed a proclamation establishing "the seat of Justice of the said County of Washtenaw at the said town of Ann Arbour."

There can be little doubt that Allen and Rumsey chose the name "Ann" because Allen's wife bore the name and because Mrs. Rumsey was generally called Ann, although her full name was Mary Ann.

No contemporary explanation of the choice of the word "Arbor" has been found. (John Allen and most members of his generation regularly spelled it "Arbour," but as Noah Webster's American spelling of such words as arbor, harbor, and labor gained acceptance, "Ann Arbor" gradually replaced "Ann Arbour.") A number of writers have assumed that there must have been an arbor of wild grape vines that served as a shelter for Allen and the Rumseys while they built their cabins. The word arbor, however, was commonly used in the nineteenth century simply to describe a grove or shady spot. Dr. Benjamin H. Packard, in recalling his first view of the Village in 1825, wrote: "The Burr Oaks were so thick in Ann Arbor & vicinity that the whole looked like a complete arbor."

According to Mary H. Clark, who prepared a sketch on Mrs. Rumsey for the April, 1852, issue of *Godey's Lady's Book,* the name "Arbor" was suggested by "the noble aspect of the original site of the village—which was a burr oak opening, resembling an arbor laid out and cultivated by the hand of taste." Noting that the prefix "Ann" had been adopted in honor of Ann Allen and Mary Ann Rumsey, Miss Clark added: "Some have maintained that the place owed its entire name to them, from the fact that they lived, until houses could be built, in a kind of rude arbor made by poles covered with boughs."

The Booming Pioneer Village

On June 1, 1824, Allen and Rumsey prepared an advertisement which appeared regularly in the *Detroit Gazette* throughout the summer. "The subscribers invite the attention of EMIGRANTS, particularly of *Mechanics* and *Artisans,* to the village of ANN-ARBOUR," the notice began.

Claiming that their village was located "in the heart of a rich and rapidly populating country," Allen and Rumsey offered lots "for sale on the most liberal terms, to persons desirous of permanently locating."

A contemporary description of Ann Arbor in the summer of 1824 is found in a letter written by Ezra Maynard on June 5, 1824. Writing from Detroit, where he had gone to register his claim for land on Mallett's Creek some two and one-half miles from Ann Arbor, Maynard informed his son who had remained in New York:

The county seat was begun in March last by Messrs. Allen & Rumsey, now there are about 100 lots taken, several houses commenced, mechanics of almost all kinds on the spot. . . 400 village lots are already staked out and many of them sold and given to mechanics, who are building frame houses. Two saw mills are commenced, and a grist mill is to commence soon.

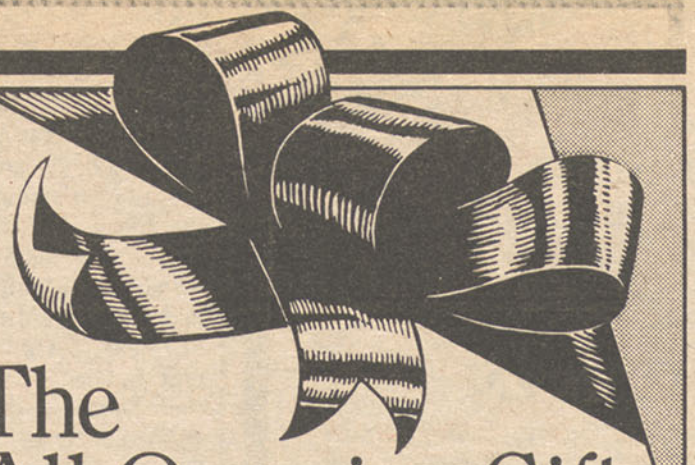
The rapidity with which settlers came to Ann Arbor exceeded even the most sanguine hopes of John Allen. The *Detroit Gazette* reported on July 30, 1824, that, whereas a year earlier there had been but nine persons living in all of Washtenaw County, the Fourth of July had been celebrated in 1824 at Ann Arbor, called "the upper settlement," by about fifty persons. On September 18, John Allen reported to John R. Williams in Detroit: "Our little village is increasing Rapidly—My Saw Mill will go into operation in a few weeks." On February 20, 1825, Allen informed his aunt:

It is now twelve months since I settled here when there was not an inhabitant within ten miles—how different is the scene now, in the village and neighborhood there is between thirty and forty families many of who are of the first respectability, roads have been opened in various directions, mills of every kind started, tradesmen putting their shops in operation, by way of preparation for the flood of emigration that is expected next summer, farmers busily engaged in fencing farms which nature has provided already clear for them—in short it already wears the appearance of an old settled country, except the want of Houses and Barns.

The Allen Clan Ventures West to Michigan

How soon after settling in Michigan John Allen informed his family of his whereabouts is not known, but by August, 1824, he had written urging that they join him. Fortunately, a letter written by his Aunt Jane Trimble refers briefly to the matter. . . . Mrs. Trimble, writing from her daughter's home in Augusta County, Virginia, on August 20, 1824, reported that her brother, Col. James Allen [John's father] "was here yesterday, with a letter to Ann; he has one from John Allen directing him what way to go & insists on his not coming without Ann, as he cannot live without her; her friends are all opos[d] to her going."

The account written by J. Marshall McCue in 1888 considerably amplifies



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his grandmother's statement that Ann's friends were "all opos[d] to her going." He recalled that he was "an urchin of eight or nine" when John Allen's letter came asking that Ann join him in Michigan, and he remembered the assemblage at his father's house of the McCues and the Allens, including Mrs. Trimble, to consult as to the propriety of Aunt Ann, with her infant, Sarah. . .accompanying her father-in-law and family to Michigan." He recalled that, "after praying over it for 24, 36, or 48 hours, can't remember the time, it was decided she had better go." Apparently Ann had little voice in the matter, and never for a moment did James A. McCue consider the possibility of her removing her two sons out from under his roof. He was their legal guardian, and he was determined that they should remain in Virginia.

Pulling Up Roots in Virginia

It was on August 28, 1824, according to an account written by James T. Allen in 1880, that the "family left the land of their birth, with all its associations and numerous relatives and friends." Besides Col. Allen, the party consisted of his wife, Elizabeth; his twenty-year-old son, James T.; Ann Allen and her seventeen-month-old daughter, Sarah; John's two children by his first marriage, eight-year-old James C. and five-year-old Elizabeth May; and a young man named Orville Barnes who had been teaching school in Virginia.

It was not a joyous departure. Ann Allen, ill-equipped to play the role of a pioneer wife, was forced to say farewell to her two sons knowing full well that, at best, years would pass before she would see them again. Henceforth, the loyalties of Ann Allen would be torn between her restless husband in Michigan and her fatherless sons in Virginia. Col. Allen and his wife not only left behind their stately home on Middle River, but also five married children whom the Colonel would never see again. Although he looked ahead to a new country where he could "try to retrieve that which he had lost," Col. Allen must have known that he was too old to "commence the race of life anew."

The Two-Month Journey from Virginia to Ann Arbor

"We traveled all the way by land to Sandusky City," John Allen's brother, James T. Allen, recalled. "Our traveling outfit consisted of an old-fashioned Pennsylvania wagon (covered) drawn by four horses, and three riding horses with saddles. . . . We had a good tent which we pitched every night and which was occupied by all of our company except Mr. Barnes and myself; our lodging place was the wagon."

The journey to Sandusky proceeded without serious mishap, although on one occasion the wagon upset and on another it became so mired down in mud along the Ohio River that they were forced to transfer its contents to a passing keel boat. The captain agreed to put their good off at Gallipolis. Perhaps evidence of Col. Allen's impractical nature may be deduced from his son's statement that "Father, in our trouble and hurry, forgot to take the name of the captain or of the boat." Fortunately, the captain proved to be honest, and their belongings were retrieved at Gallipolis.

The party experienced its worst fright while passing through the Wyandotte Indian country in northern Ohio, but what they feared to be murderous intent proved to be innocent curiosity, and a young brave even became their guide for a number of miles.

At Sandusky, they dismantled the wagon and all except Barnes and James T. Allen packed themselves and their goods on board the schooner *Hannah*, bound for Detroit. To the two young men fell the dangerous task of taking the seven horses through the Black Swamp. Four days later, however, all had arrived safely in Detroit where they were met by John Allen. "It was a happy meeting and a time of rejoicing to us all that we were again permitted to meet each other under circumstances so favorable." They finally arrived at their destination on October 24.

Home in a Two-Room Log House

James T. Allen recalled that when the family arrived in Ann Arbor, they found that "Bro. John had some fifteen or more acres ploughed and fenced north of Huron Street and East of Main Street, including the public square on which the court house now stands. We used the public square one or two seasons as a garden." In a letter written to John Geddes in 1878, James T. Allen recalled: "When we arrived we moved into the block house on the N.W. corner of Main & Huron Sts." This was the "log block house" that John Geddes remembered as being without rafters or roof in July, 1824.

Mrs. Harriet L. Noble recalled that when a party of fifteen, of which she was a member, arrived in Ann Arbor on November 3, 1824, John Allen gave them shelter. "His house was large for a log one," Mrs. Noble remembered, "but quite unfinished; there was a ground floor and a single loft above. When we got our things stored in this place, we found the number sheltered to be 21 women and children, and 14 men." Since there were only two bedsteads in the house, according to Mrs. Noble, most of the party slept on feather beds on the floor, so that "when the children were put to bed, you could not set a foot down without stepping on a foot or hand."

In his letter to Jane Trimble of February 20, 1825, John Allen gave his own description of his new home:

We live in a small log House with but one room down and one upstairs (or ladder) rather with a good fireplace and cooking stove, by which Ann does the work of our family with ease, and none to fret or put her out of temper. When the business of the day is through with, and we have seated ourselves around the fire, there is none to disturb us, we lye down and rise up contented and happy.

From scattered references, it is ap-

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parent that by February, 1825, John's parents, his brother, and his two children by his first marriage had moved out of the block house and occupied a cabin on the corner of Huron and Second Streets. John later sold this lot to his father for the nominal price of one dollar. On September 1, 1825, John sold the block house to his brother, and he and Ann moved into a new house on the corner of Main and Catherine Streets. In later years, the block house was enlarged and served as a hotel; it was painted red and the corner where it stood became known as "Bloody Corners."

Prosperity for Ann Arbor and John Allen

The winter of 1824–25 was remarkably mild in Michigan. Mrs. Noble recalled that "there was snow enough to cover the ground only four days," and John Allen informed his aunt in February that settlers were even then "ploughing in every possible direction." Although with the coming of spring, the ague, a fever of malarial character, incapacitated and disheartened many of the settlers, the opening of the Erie Canal marked the beginning of a veritable flood of western immigration.

Dr. Benjamin H. Packard, who visited Ann Arbor in April, 1825, recalled that the village then "contained seven log houses" besides the Rumsey house. When Dr. Packard returned to Ann Arbor in the autumn of 1825, he found that "a number of new frame buildings had been put up during the summer, and Ann Arbor had two physicians, Dr. Lord and Dr. Denton, and I was the third." By the end of 1825, Washtenaw County could claim a population of over fifteen hundred, two-thirds of which had been added during the year.

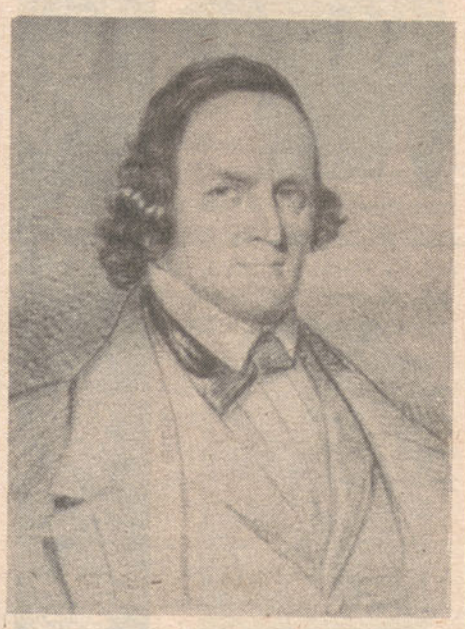
As each successive spring saw a similar increase, John Allen's fortunes rose in proportion. At every opportunity, he purchased more government land.

Mark Norris, a merchant from western New York, noted in his diary on July 19, 1827, that Ann Arbor contained "three inns, such as they are, four stores, two tanneries, two blacksmith shops, and about twenty dwelling houses."

Elisha Rumsey's Death

On September 5, 1827, Elisha Walker Rumsey died in the town which he had helped to found. Six months earlier he had been appointed a justice of the peace, while as early as 1825 he had been chosen captain of the local militia. Had he lived, Rumsey might have left as marked an imprint on Ann Arbor as did John Allen, although he owned far less land and seems to have been less determined to make a fortune than his partner.

Following her husband's death, Mary Ann Rumsey married William Van Fossen, an early settler in Concord, Jackson County. According to Mary H. Clark's sketch written in 1852, "all the contemporaries of Mrs. Rumsey agree in describing her as a woman of remarkable beauty and distinguished appearance, and of energetic character." Miss Clark added that there was "something of romance" surrounding her, for it was whispered that "her early life had been clouded by unhappiness consequent upon an ill-assorted marriage." On only one occasion, according to Miss Clark, did Mary Ann Rumsey allude to her former life—"in a moment of great distress, on the occasion of the sudden death of a beloved child, she let fall expressions which set afloat the conjectures of her neighbors, and awakened curiosity which was never fully satisfied." Only one child of Elisha and Mary Ann Rumsey was listed among the heirs when Elisha's estate was settled, Lewis Cass Rumsey, born in June, 1826. Early in the 1830's the Van Fossens moved to Lafayette, Indiana, and there Mary Ann died of the cholera in 1849.



Crayon portrait of John Allen, done in New York at the height of his success just before the Panic of 1837.

The Fates of the Elder Allens

Although fortune smiled upon John Allen during his early years in Michigan, he suffered one irreparable loss—on July 18, 1828, his father suddenly died. Soon after coming to Ann Arbor, Col. Allen and his son, James T., had built a sawmill on the Huron River. According to James T., the mill "did not prove a very profitable investment, but left us in debt some hundreds of dollars." Later, Col. Allen built a flat boat which he operated between Detroit and a landing about fourteen miles from Ann Arbor called Rawsonville. He made a profitable business of transporting immigrant families and their goods along with all kinds of freight, but after a season or two he contracted a fever and "only lived some seven or eight days after arriving at home."

Col. Allen's widow then returned to Virginia with John's two children by his first marriage, James C. and Elizabeth May, where they lived with relatives for the next five years. Even after their return to Ann Arbor in 1833, Mrs. Allen continued to assume the responsibility for rearing John's two oldest children, as she did also for three children of one of her daughters who died in 1847. Mary H. Clark said of Mrs. Allen in 1852:

In her youth she was eminently handsome, and even at the age of seventy-six retains a most prepossessing appearance, having a tall and symmetrical figure. . . .She has always been noted for the strong practical sense which fits its possessor for every event and vicissitude, in every station of life.

Old Mrs. Allen died at the farm home of her grandson, James C. Allen, not far from Ann Arbor, on July 14, 1861. She was eighty-five years old.

Ann Arbor's First School and Church

Although John Allen's primary motive in founding Ann Arbor was to improve his own financial status, he accepted a founder's responsibility to make his town attractive and prosperous. In order to interest settlers who would promote commerce and manufactures, he gave away many choice lots or sold them on credit to prospective merchants and mechanics. When a Methodist preacher named John A. Baughman appeared in the vicinity in the fall of 1825, Allen invited him to hold public services in his own home. In September, 1825, a Miss Monroe began conducting a primary school in a log schoolhouse built by Allen on his property on the northwest corner of Main and Ann Streets. It was in this building also that the First Presbyterian Church was organized in 1826. Although John did not join the church, his parents and wife were among the charter members. He was also instrumental in the establishment of a "select school" in 1829 which was later called the Ann Arbor Academy. In 1833, he organized the Manual Labor School for the benefit of children whose parents lacked the financial resources necessary for private education. . . .

A Rich Man at Last

Space permits but a glance at John Allen's career in Michigan after founding his town. Suffice it to say that, with a boldness that startled his contemporaries, he set out to make his fortune, and for a decade he succeeded beyond his dreams. A traveler from Germany, Karl Neidhard, who visited Ann Arbor during the summer of 1834 wrote:

Six years ago he [John Allen] had considerably less than nothing. Now he lives like a prince in a magnificent house and his prosperity increases daily. No wonder! The half-acre building lots which cost him seventy-five cents he is now selling for several hundred dollars.

By 1835, John Allen had long since settled his Virginia accounts and was the owner of stores and mills, houses and lots, fine horses and handsome carriages, as well as many thousands of acres of Michigan land; he had founded his town; he had occupied several political offices, had published a newspaper, and had studied for and been admitted to the Michigan bar. He held stock in various companies, including the Detroit and St. Joseph Rail Road; his counsel was sought on financial matters; and investors entrusted him with thousands of dollars. For example, one Edward Brooks on July 28, 1836, "furnished said Allen with ten thousand dollars in Mon-

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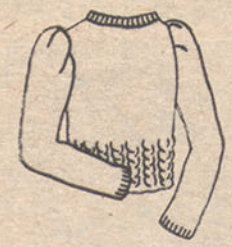

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ey, to be used in land speculation." In 1836, Allen and two capitalists in Amherst, Massachusetts, formed the Richmond Company, the purpose of which was to build a large sawmill on a tract of 2,240 acres in Allegan County and to lay out a city, to be called Richmond, near it. Allen directed the entire project and met with such initial success that early in 1837 a contract was drawn up to control the distribution of the company's profits when they should pass the $100,000 mark.

Like other speculators, John Allen not only held the notes of numerous business associates, but was himself indebted to many Eastern creditors. "There are a number of indentures with New York merchants running into thousands of dollars," John's mother confided to her granddaughter on July 22, 1836.

Late in 1836, John Allen moved with his wife and daughter, Sarah, to New York City where he believed he could better direct his financial affairs. He left his two older children under the watchful eye of their grandmother. . . .

Upon arriving in New York, Allen purchased a "3 story brick dwelling house in Broadway" for $16,000 and opened an office at 44 Wall Street. At last, John Allen appeared to have reached the station in life to which he had long aspired. Ann, although she was frightened by the great city, was fascinated by New York social life, and little Sarah wrote home excitedly about beautiful gowns and luxurious homes.

Struck Down Again

John Allen could not have chosen a less propitious time to establish an investment office in New York City than on the eve of the Panic of 1837. Within a few weeks after his arrival, Allen recognized the signs of an approaching commercial crisis. He quickly formed the American Exchange Company in a desperate attempt to dispose of his western land, employing an agent to represent him in Michigan. His company soon failed, however, and he was forced to stand by as a helpless spectator while his little financial empire crumbled around him. Like thousands of other speculators, John Allen fell victim to one of the great depressions in American history.

For the second time in his life, John Allen found himself buried in debt. Writing to William Woodbridge on July 16, 1838, he confessed: "In Money Matters, to use a common saying. 'I am used up.'" In a letter to her brother written the same day, Elizabeth May Allen, who had joined her father in New York while Ann and Sarah went on a visit to Virginia, stated: "I am as economical as possible these hard times—Pa has given me several handsome books which he took for a debt. . . .Pa is well, he has but little business to attend to."

Although unable to pay his just debts and indirectly responsible for the financial ruin of several of his friends, John Allen returned to Ann Arbor and faced his creditors. His fellow-townsmen welcomed him, recognizing that he, like nearly every other Michigan investor, had simply misjudged the times and been carried away by a speculative bubble. On February 9, 1839, again writing to Woodbridge, Allen stated candidly: "I am at present, unable to raise *Ten dollars.*"

The 1840's were years of privation and hardship for the Allen family. "I am poor and needy," Ann Allen complained to her son, Thomas McCue, on July 9, 1841. "I cannot get the cheapest calico dress without someone gives me the means to purchase it." On August 15, 1842, she wrote: "The times are excessive hard with us; we live by the strictest economy—we keep no servant, do our own work, make our wants but few."

Scheming for Renewed Prosperity

Although his wife, humiliated and discouraged, could see little hope for their economic improvement, John Allen, a born optimist, was confident that he could regain his losses. Having once been rich, he was determined to be so again, and he entertained various schemes for starting a new life. He and Jonathan F. Stratton, an associate in the ill-fated Richmond venture, even considered establishing a colony on the West Coast, but their lack of capital thwarted the plan. Allen turned to the practice of law, forming a partnership with John N. Gott, but soon found that a lawyer's fees are difficult to collect during a depression.

Writing to her son on July 31, 1839, Ann Allen reported that John was thinking of visiting Texas that winter; "his mind is as unsettled as ever," she added. In 1842, Ann wrote: "Mr. Allen I think will leave for St. Louis in Nov., he wants to get another new home; how pleased I should be if he was of a contented disposition."

But John Allen was not "of a contented disposition," and there was nothing Ann could do to change him. Mary H. Clark wrote of John in 1852: "The roving habits of his early life, like those of Daniel Boone, were in the way of his living contented in a settlement that could no longer be termed 'wild,' when lands further west were yet unexplored."

Ann Allen's Despair and Return to Virginia

Sometime during the 1840's, perhaps as early as 1843, Ann Allen returned to Augusta County to live with her son, Thomas McCue. [She was then in her mid forties.] According to James T. Allen, John and Ann, "not living happy together, agreed to separate." Their daughter, Sarah, accompanied her mother to Virginia and there married on January 20, 1848, Dr. John A. Waddell of New Hope, a little town about ten miles from the old Allen homestead. Thereafter, Ann Allen made her home with her daughter. A granddaughter remembered her as "rather small & frail looking." "Her Scotch accent was attractive to me," the granddaughter recalled, "she always said 'me own' & spoke of her dress as 'me frock.'" Ann Allen died on November 25, 1875. In her will, she requested that a tombstone be

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erected not only in memory of herself, but also for her husband, John Allen, but her family saw fit to provide a stone only for Ann.

New Interests in Politics and Religion

Two events occurred in the life of John Allen in 1844 that provided new outlets for his restless energy—one was his election as a Democrat to represent the Second District in the Michigan Senate, and the other was his discovery of the religious teachings of Emanuel Swedenborg. From 1845 until 1848, Allen was embroiled in politics, attacking among other things, the whole judicial system of the state. Although many of the reforms which he and his friend, Dr. Samuel Denton, strove to introduce into Michigan's court system either failed to become law or were later repealed, they did result in the destruction of the state's separate court of chancery and in the constitutional provision for the popular election, rather than gubernatorial appointment, of the judges of the superior courts. In 1847, Allen gave serious consideration to running for governor. During the same period, as a militant member of the New Jerusalem Church, he promoted and defended Swedenborgianism. In 1847 he delivered a series of lectures on the writings of Swedenborg and even contemplated becoming a traveling minister in the New Church.

Although activity in politics and religion satisfied somewhat his restless nature, Allen's financial status did not improve. In January, 1848, he applied for the position of Receiver of Public Lands at Sault Ste. Marie, but failed to receive the appointment. The year 1849 found him living near Tecumseh where his son, James C. Allen, had taken up farming.

From a letter written by John Allen to Lucius Lyon on December 8, 1849, it appears that Lyon, who was a leading member of the New Church and the occupant of the powerful federal office of Surveyor-General of Ohio, Indiana, and Michigan, was attempting to aid Allen to secure some appointive office. Allen wrote:

I have only to say in reference to the proposition, that I could do well in taking charge of the matter as proposed. Still, as I feel at present, I think I can do better, by going to California. The Lord willing I hope to start in three weeks from Monday next.

The Lure of Gold

That John Allen had decided to join the California Gold Rush must have come as no surprise to his friends. They probably considered it remarkable that he had not gone the year before when twelve other Ann Arborites had set out for the new El Dorado. The possibility of "striking it rich" on a new frontier was precisely the opportunity that John Allen could not ignore.

Allen's California experiences are recorded in three lengthy letters that he wrote from the gold fields to friends and family back in Ann Arbor. They were published in the local papers to benefit others in the Ann Arbor area who were contemplating joining the great migration. "Mr. A.A. Wells, Geo. Van Nest, Wm. Wilson and myself left Tecumseh, Lenawee County, Michigan, on Monday morning, the 7th day of January, with our baggage in an open lumber wagon," Allen reported in his first letter from San Francisco, dated April 30, 1850. The party traveled by wagon to Sandusky, then by rail to Cincinnati, and by steam boat to New Orleans. Proceeding by way of the Isthmus of Panama, the quickest but most expensive route to California, Allen and his companions arrived in San Francisco on April 25. "Thus ended a journey occupying a period of nearly four months, at a cost of about $200. We arrived here in good health and spirits, still looking forward to the future."

RUSSELL BIDLACK

Ann Allen's tombstone in Augusta County, Virginia.

In a long letter written to his mother on July 27, 1850, Allen admitted that, although "it is now more than six months since I left home for the land of golden hopes and promises of speedy and certain wealth," he had failed "to make a strike." Far from being discouraged, however, he was confident that sooner or later he and his partner, William Wilson, would "make our pile." "A man who is not able to endure exposures, and perform hard labor, and do so patiently and perseveringly, has no business here as a miner," Allen informed his mother. He admitted, however, that "there are two things in the life of a miner that are distasteful to me—*mixing up bread* and *washing clothes.*"

Writing again on August 10, 1850, Allen confessed: "Our success thus far in mining has been far below our anticipations when we left home. We have been in the mines now over three months and have not been able to lay up three hundred dollars between us." In a postscript dated October 24, 1850, Allen wrote that he had "concluded to leave the mines and mining and seek employment in some other channel of industry." He and his partner went to San Francisco where they purchased a twenty-acre plot some five miles outside the city and began growing vegetables. "We intend immediately to add fowls and cows to our other business so as to sell eggs and milk, which is worth 6s [.75] per quart, and eggs $4 per dozen." He closed his postscript with the ominous note: "My health has not been very good for some days, having a somewhat severe attack of the dysentery now prevailing here."

The Lonely End of Allen's Adventures

Whether his health improved only to fail later, or whether this was the beginning of the "protracted and painful illness" mentioned in his obituary is not known, but on March 11, 1851, John Allen died. According to a record preserved by the N. Gray Mortuary in San Francisco, Allen died of "inflamation of the liver." His physician was a Dr. W. Gab, and one D. Gordon paid the mortuary five dollars for digging his grave in the Yerba Buena Cementery, a spot now occupied by the City Hall.

By the end of April, news of Allen's death had reached Ann Arbor, and on April 30 his obituary appeared in a local weekly newspaper, the *Michigan Argus:*

Died—In San Francisco, on the 11th of March last, after a protracted and painful illness. Hon. John Allen, in the 56th year of his age. The deceased was the first proprietor of the land upon which our flourishing city is now built, and may therefore be regarded as the pioneer of our city, and one of the first settlers of the county. He was twice elected to a seat in the Senate of the State, and witnessed this beautiful Peninsula when only the home of the red man of the forest, and saw it teeming with the busy hum of civilization, and occupied by a population of nearly 400,000. Yet, after all, it was his lot to die among strangers. He was a man talented, and has left a numerous circle of friends to lament his loss.

When Russell Bidlack, now dean of the U-M School of Library Science, was working on his doctoral dissertation on the history of U-M libraries, he became interested in Ann Arbor history and discovered that the reputation of Ann Arbor's principal founder had fallen into real neglect. John Allen had been overlooked, Bidlack surmises, because at his death he was held in disgrace by townspeople who had followed his investment advice and, as a result, lost money in the Panic of 1837, which burst the speculative boom of the middle 1830's. "Nothing had been named after him," Bidlack recalls, pointing out that the more recent John Allen elementary school on the City's southeast side bears his name today.

Though Allen's fellow townspeople chose to overlook him by and large, quite a bit can be known about Allen from the happy circumstance that his son, James, a Washtenaw County farmer, loaned his father's papers to Clarence Burton, founder of the Burton Abstract Company and an avid collector of historical documents relating to Michigan and the Old Northwest. Burton failed to return most of the materials he borrowed from Allen and others, and after his death, they became the nucleus of the important Burton Historical Collection housed in the Detroit Public Library.

Bidlack drew on Allen's papers for this article. Since then, filling out the saga of John and Ann Allen has become a pleasurable pastime for Bidlack. He has gotten in touch with several of their descendants, and he hopes to draw further on Allen's papers and other letters he found on a trip to Ann's elderly granddaughters in Virginia.

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THE BATTLE OVER EDMUND PLACE

A classic tale of how determined neighbors sabotaged a developer's attempt to build in their neighborhood.

By GLEN MODELL

Ann Arbor is known for its disputes between developers and neighborhood groups. Inflammatory public hearings at City Hall, lawsuits, and lengthy and complex procedural fights have all become familiar parts of the planning process. A classic example of such a conflict, just recently concluded, lasted for a year and a half. It could serve well as a manual for the guerilla warfare neighbors often use to stop developments. It also points up the frustrations of trying to be an Ann Arbor developer.

The battleground was a 1.7-acre parcel of land currently vacant except for one house. It is bordered on the south by a major thoroughfare, West Huron Street, and on the west by a tiny drive called Edmund Place. The house, a large, old two-story white frame structure, occupies the flat land next to West Huron. Behind the house, to the north, is a sudden, jagged drop of about thirty feet—the slope of a ravine. The site's northern property line lies at the bottom of the ravine basin, and north of that rises the ravine's opposite bank, which forms the back yards for several houses on Linwood. The ravine is heavily wooded, and its rugged beauty presents a striking contrast to its established suburban setting.

March, 1980

Bob Helber, a local developer, first contacted the city's Planning Department in March of 1980 about building some duplexes on the Edmund Place parcel. Helber, thirty-eight, is a native of Ann Arbor; his great-grandfather came here from Germany, and his family owned a dairy on the west side of town. Sixteen years ago Helber started a landscape maintenance company known as Upkeep, Inc., which later became Argon Construction Services, Inc. Argon currently builds both commercial and residential developments, including self-storage warehouses like the ones on U.S. 12 at I-94 and Ellsworth Road.

Helber's plan for the Edmund Place parcel was to place a series of buildings just over the edge of the ravine's steep

PETER YATES

slope, propped up on footings set into the hillside. The parking area would occupy the flat land near West Huron Street, giving the occupants a clear view of the ravine area to the north. The view, Helber felt, would be a key selling point of the development, as would its proximity to downtown Ann Arbor.

Helber needed first to submit a site plan to the city's Planning Department. A site plan is a complex map specifying such things as the location of buildings, drives, and parking areas for a development. The plan would be reviewed by Planning and other city departments and revised by Helber accordingly. (Most site plans need one or two revised versions.) When all the departments finally approved, the plan would go through a public hearing before the city's Planning Commission, a group of nine citizens appointed by the City Council for advice on planning matters. The Commission would then discuss the site plan and decide whether or not to approve it for recommendation to the City Council. If the plan passed, it would go to the Council for another public hearing and discussion, and a final vote. The entire process, if all went smoothly, could take as little as six weeks.

One of Helber's major concerns was the zoning of the property. The city zoning ordinance determines the types of construction permissible on a given parcel. Zoning laws also set limits on density, the number of units per acre of land. Developers normally prefer to build as many units as they can on a site in order to maximize profit. Zoning laws tend to keep residential and commercial areas separate and to restrict the building of high-density housing, such as apartments, in districts containing mostly single-family homes. In fact, the pressure from such neighborhoods to keep apartments out was responsible for a movement to adopt zoning systems which swept American communities during the 1920's.

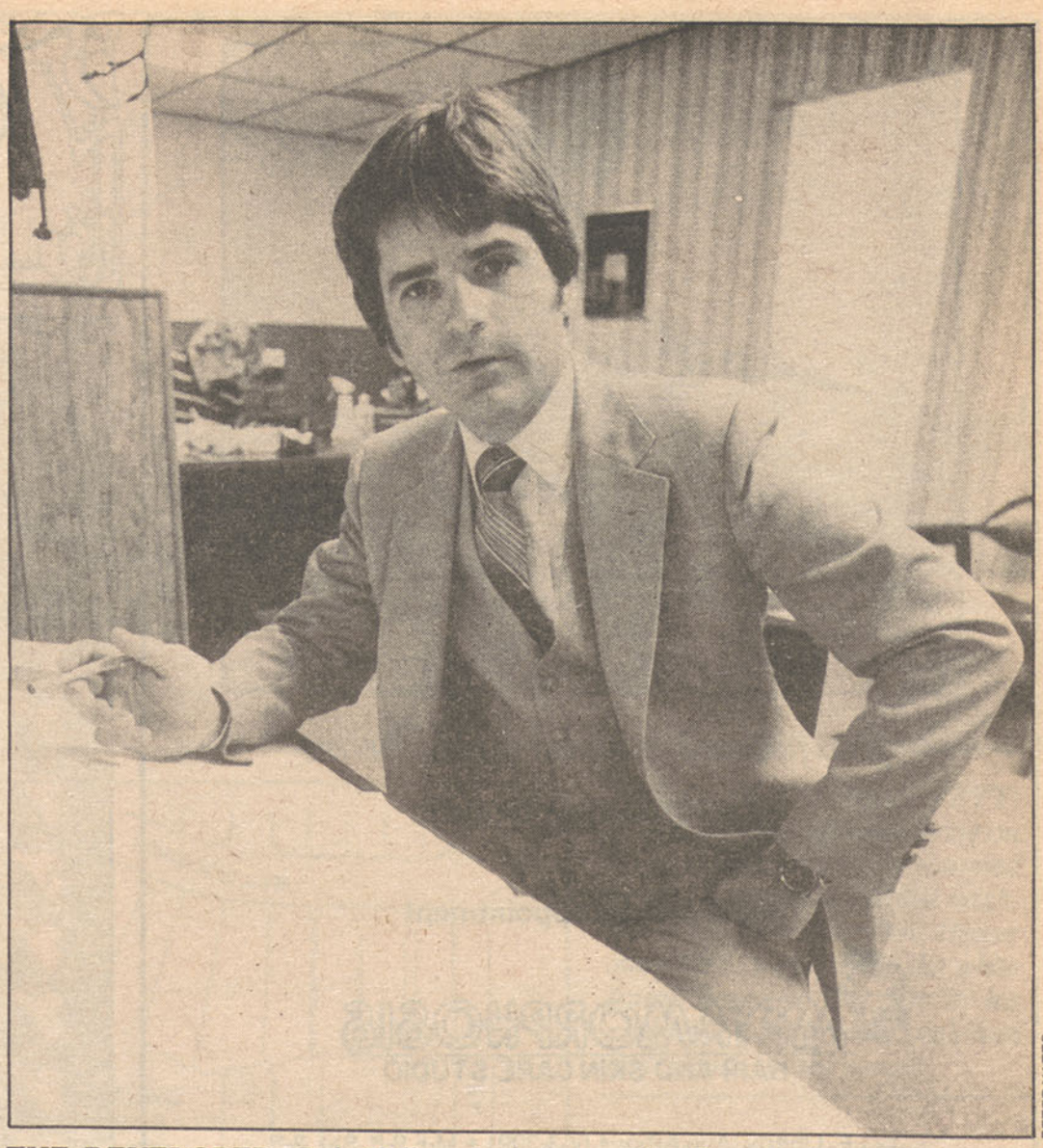
Under Ann Arbor's current zoning laws, Helber could build any of four types of housing on the Edmund Place parcel: single-family homes, duplexes (containing two units to a building), townhouses (containing more than two units, attached side by side), and low-density apartments (containing more than two units, stacked up and down). But this was just in theory. Actually, it was not legal to build either townhouses or low-density apartments on a site as small as the one at Edmund Place, even if the site's zoning officially permitted it. But—as Helber learned from the Planning Department—this restriction was about to be changed. The Planning Commission had recently approved a zoning amendment which would allow townhouses and low-density apartments on small sites, providing that the sites were zoned for these types of housing to begin with, and it appeared fairly certain that the amendment would shortly be passed by the City Council.

THE NEIGHBORS, rallied by Joan and Scott Singer and Bill and Dottie Pell (left), fought to protect the ravine at Edmund Place from development.

PETER YATES

This put Helber in a curious position. He had two alternatives. He could, of course, proceed with his original plan to build duplexes, according to the existing law. Or he could wait for the Council to approve the zoning amendment and then submit a site plan for low-density apartments, which would allow him to build more housing units on the site. But the Planning Department suggested a third option: Helber could, if he liked, submit a plan for apartments immediately, under the assumption that the zoning amendment would eventually be approved—a procedure that has been used successfully in the past. Late in April, Helber submitted a site plan for twenty apartments for the Edmund Place parcel. The units were to be two-bedroom condominiums, mostly grouped in two-story buildings containing three units each.

This was Helber's first attempt at development in Ann Arbor. Previously he had avoided the process because of the city's reputation for fierce opposition to development from neighborhood groups. However, Helber did not expect any serious neighborhood resistance to his plan for the Edmund Place Condominiums. "Which will show you," he said six months later, "how naive I was."



PETER YATES

THE DEVELOPER, Bob Helber, best known for Stop 'n Lock mini-warehouses, was stymied in his attempt to erect twenty condominiums at Edmund Place.

April, 1980

The homeowners near Edmund Place will tell you that over the past few years, their neighborhood has been "coming back." For a long time, they say, many of the old homes on the city's west side had been rented out and had gradually fallen into disrepair. But in the late Seventies this changed. Couples began to buy the homes, move in, and set about the slow task of restoring them. Although these new homeowners did not always communicate closely with one another (some of them, in fact, barely knew their next-door neighbors), they did share a sense of re-creating a stable neighborhood, and they became sensitive about the prospect of developers coming in and altering its character.

Early in April, Bob Helber paid a visit to the home of Scott and Joan Singer, who live in a house tucked away back at the end of Edmund Place just next to the ravine. Helber offered to buy some of their land, which would have allowed him to increase the number of housing units in his development. The Singers turned him down. Shortly afterwards, they talked the matter over with their next-door neighbors, Bill and Dottie Pell. Both couples felt that if the development was coming in, they wanted to sell their homes and move out. But they began to wonder if, instead, the project could somehow be stopped. So they began to ask questions of lawyers and realtors, and Bill Pell picked up all the information he could find about the development process from the Planning Department's office in City Hall. Pell also spoke with a member of a local neighborhood association, who advised him to form a group of his own.

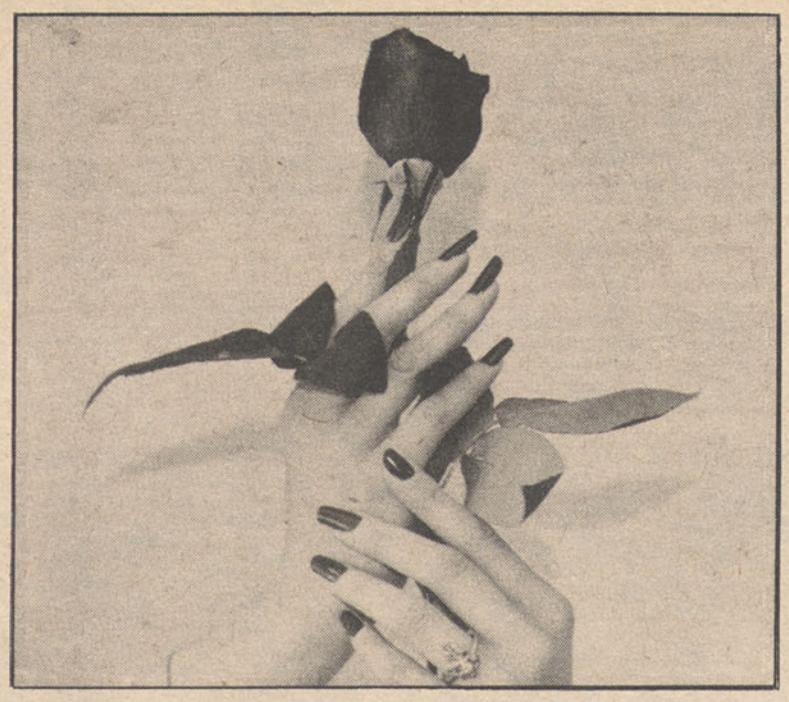
The two couples found out that in order to stop the development, they would almost certainly have to block the City Council's approval of the site plan. But this, they learned, would be almost impossible to do if the plan conformed to the city zoning laws. City officials must approve any legal site plan, even if none of them like it. Blocking a project because of personal preference is, in planning language, "confiscating some of the value of the land without compensation." City Councils in the past have tried to stop developments which met local zoning laws and have been successfully sued by property owners for doing so.

This meant that in order to stop the Edmund Place development, the neighbors needed to produce a legal case against it. Two approaches were suggested to them. One involved the Allen Creek Drain, the westside storm sewer system, a branch of which runs directly under the basin of the ravine at Edmund Place. If it could be shown that the development would cause the storm drain to flood, the neighbors might be able to block the site plan. But after investigating this, the Pells and Singers concluded that they did not, in fact, have a case against the condominiums based on such a claim.

That left one possibility, a delaying tactic often used by neighborhood groups against proposed developments. In a way, this technique is a sabotaging of the site plan process, and it has proven to be highly effective. There are a tremendous number of city ordinances connected with the development process, and it often happens that a plan, even after having been checked by city departments, can be found to contain technical illegalities. When such violations are discovered and pointed out, the developer is forced to revise the site plan and resubmit it, forcing costly delays and additional work for the developer. Sometimes the supposed violations are questionable, open to interpretation. But even in such a case, a legal challenge by neighbors can result in an expensive delay for a developer.

After hearing about this, Scott Singer compared a copy of Helber's site plan for the condominiums closely against the Ann Arbor zoning laws and found out that the plan did, indeed, contain possible zoning violations. This meant that the Edmund Place neighbors had a weapon their side. So the next step, they decided, was to sound out the neighborhood for signs of support.

A meeting to discuss the proposed development took place in the Pells' living room and drew about three dozen



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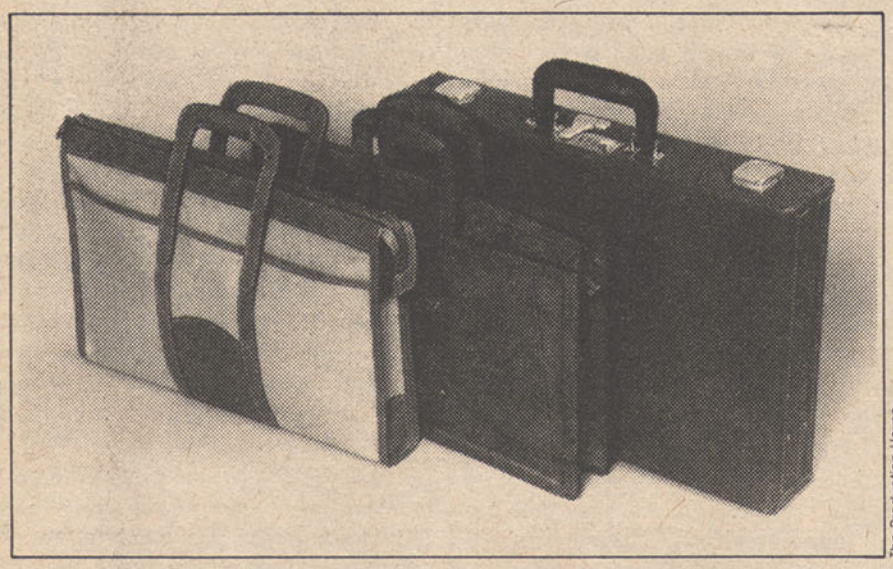

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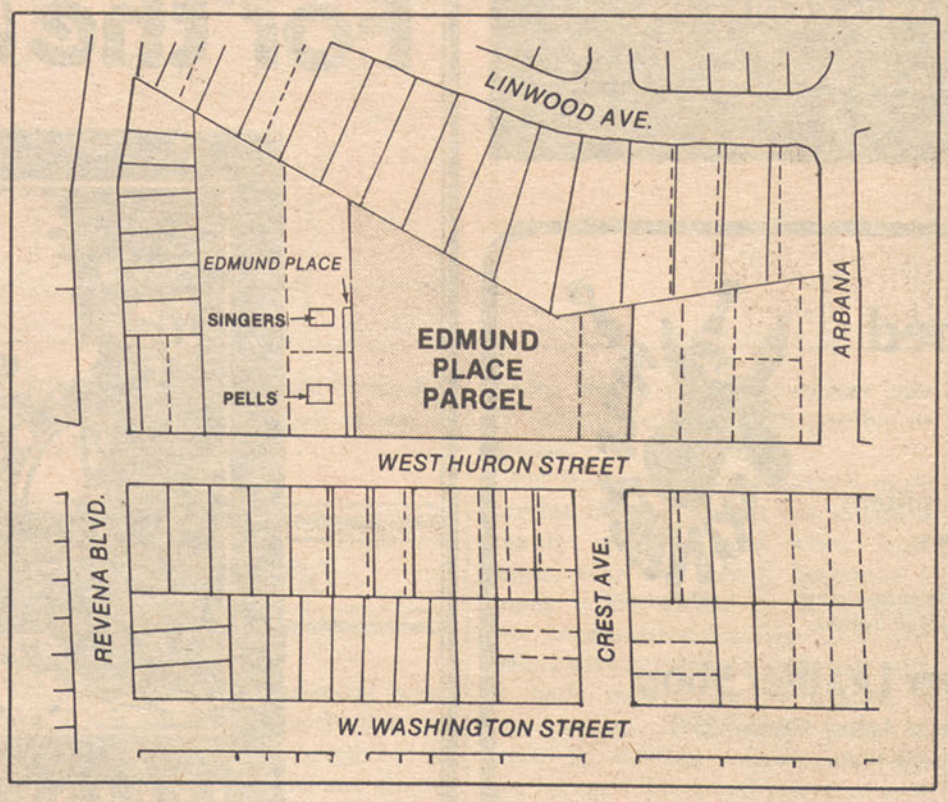
THE DISPUTED PROPERTY: 1.7 acres of woods and ravine on West Huron Street, surrounded by an established residential neighborhood. Developer Bob Helber intended to incorporate the white frame house at the left in his plan for twenty condominium apartments on the parcel.



people. The neighbors formed the Allen Creek Association and selected two co-chairmen, Bill Pell and Scott Singer. Pell, a mental health administrator, took charge of the political opposition to the development (lobbying and publicity), while Singer, a meteorologist, supervised the research (site plan violations and position papers against the project). The neighbors also decided to hire a lawyer. By doing this, they felt, they would gain time and expertise and perhaps discover a way of actually stopping the development, instead of just delaying it.

The Planning Commission's public hearing on the site plan was just a few weeks away, so the members of the Allen Creek Association worked fast. They quickly researched, wrote up, and submitted to the Planning Department a series of position papers explaining in detail their objections to the development. They got over seven hundred people to sign a petition against the condominiums. They raised money through meetings, a carwash, and a series of newsletters. They prepared a slide show of the ravine for presentation at the public hearing. They purchased and distributed a batch of "Save the Ravine" buttons and bumper stickers. They lobbied with the city planners and invited all the City Council members and Planning Commissioners to a guided tour of the site. (Only one Commissioner responded.)

Scott Singer also managed during this time to find some possible zoning violations in Bob Helber's second site plan. The neighbors tried to negotiate with Helber for an alternative development plan for the parcel, but no agreement could be reached on the number of housing units or the location of the buildings, so nothing was accomplished except the beginning of some bad feeling between the two sides.

May, 1980

The Planning Commission meets in the Council Chamber in City Hall two Tuesday nights a month. The Commissioners sit around a long horseshoe table on one side of the room, raised several steps from the floor and positioned under a skylight. At the center of the room, facing the table, is a podium from which members of the audience address the Commission. Surrounding the table and the podium on three sides are rows of wooden benches for the audience. The atmosphere of the room, with its white walls and red brick pillars, is of a relaxed formality. On Monday evenings, when the City Council meets here, this feeling carries over to the proceedings, and lends an impression of easy access to the process of local government.

But meetings of the Planning Commission are different. Even the conducting of routine business has, for some reason, an uneasy edge to it, and when the Commission is dealing with a controversial issue and the room is filled with angry developers, neighbors, and lawyers, the tension in the air can make the Council Chamber resemble a kind of battle zone. At the public hearings the antagonism between the city's development community and its neighborhoods comes out clearly into the open. Each side sees the other as selfish. The developers feel that the neighbors, having acquired their own housing, are more than willing to prevent others from doing the same in order to stop encroachment upon what they have come to regard as their territory. The neighbors feel that the developers are more than willing to build something certain to ruin a neighborhood forever if they can make a substantial profit by doing so.

When one side feels threatened, emotions can run high. By May 13, 1980, when the public hearing opened on the Edmund Place development, the members of the Allen Creek Association had become extremely angry—about the development, about being forced to disrupt their lives so suddenly and extensively in order to fight it, and most of all, about not seeing any way of eventually defeating it. The rules seemed to be stacked against them from the start. They felt helpless, and as a result, some of the neighbors had trouble keeping their tempers under control.

The format of a public hearing is simple. Anyone may approach the podium and address the Commission for five minutes. There is no limit to the number of speakers. At this public hearing, about two dozen people took the opportunity to express their feelings about Helber's condominiums. The large number was actually surprising, because at this point the only thing likely to matter was the legality of the site plan, an issue not to be settled by debate. Nevertheless, the developer and some of his associates in the project, and of course, many angry Edmund Place neighbors, argued their respective cases before the Commission. A lively and at times emotional discussion took place, revolving around three issues.

1) *The use of the ravine:* the neighbors felt that the ravine area, being such a unique and attractive spot, should be protected from development. According to the plan for the condominiums, the basin of the ravine would indeed be preserved, but the slope would not. The result of this, the neighbors believed, was that the residents of the development would have a wonderful view of the ravine's opposite, or northern slope, while the existing homes on the top of the northern slope would look southward and see buildings and parking lots.

From the developer's point of view, the fact was that the slope would not completely disappear: most of the trees were slated to remain, and he would be legally required to re-seed or sod the slope right after construction in order to prevent erosion of the soil. Much worse could certainly be imagined for the site such as bulldozing the ravine, building a retaining wall at the bottom, filling the whole thing up with concrete, and putting some apartment houses on top—all of which would be completely legal.

2) *Traffic:* the developer had submitted an "impact statement" which concluded that, considering the enor-

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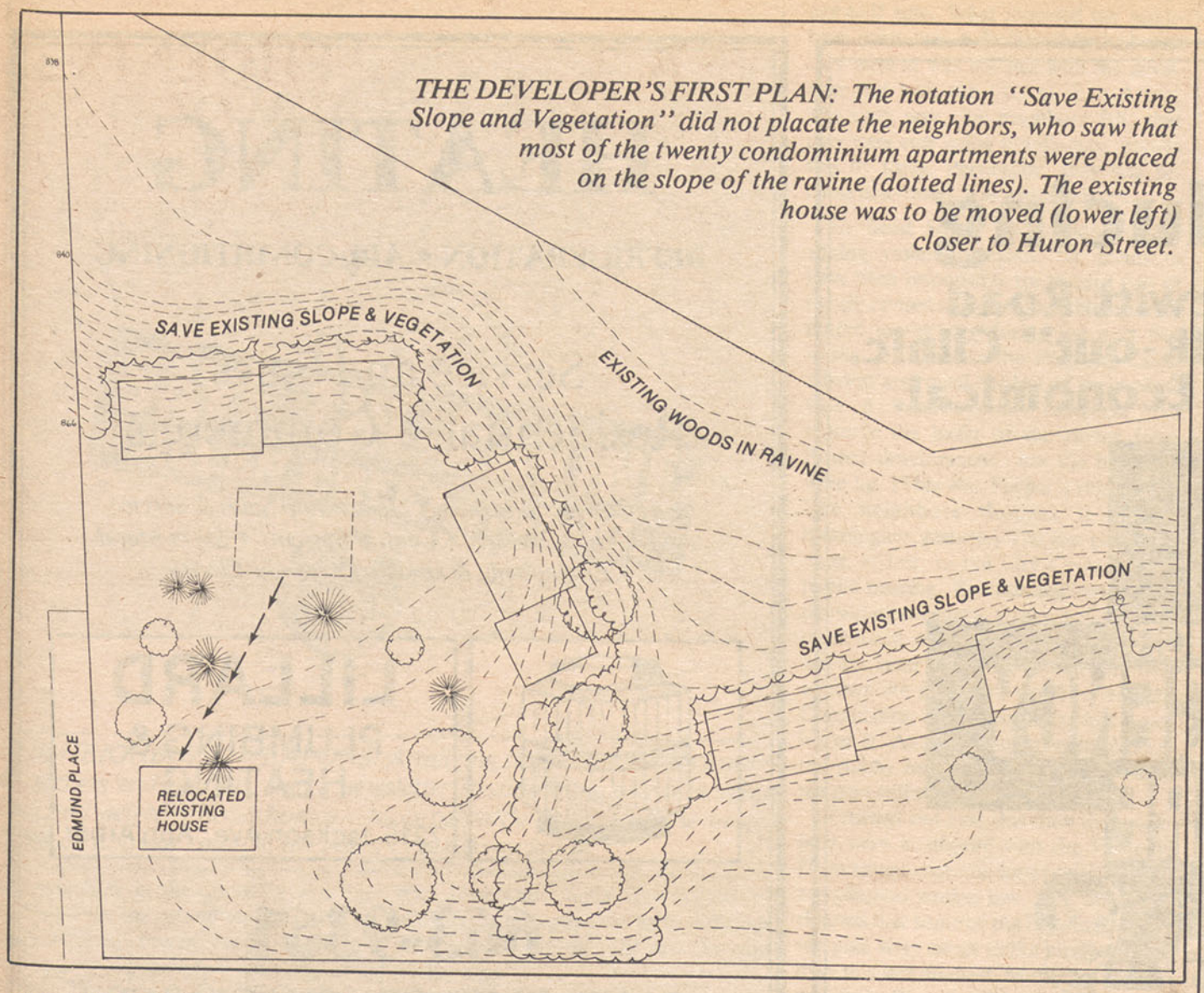

THE DEVELOPER'S FIRST PLAN: The notation "Save Existing Slope and Vegetation" did not placate the neighbors, who saw that most of the twenty condominium apartments were placed on the slope of the ravine (dotted lines). The existing house was to be moved (lower left) closer to Huron Street.

mous volume of cars already travelling on West Huron Street, the number of additional cars generated by the development would be insignificant. The neighbors didn't dispute this, but pointed out that the additional cars would be entering and exiting West Huron from parking lots, causing greater congestion, and possibly more collisions, in that part of the street.

3) *Density:* this was the key issue. The proposed density of the condominiums—20 units of apartment housing for 1.7 acres of land—was the maximum for which Bob Helber could apply. There was no reason, from his point of view, to build less than this, especially when the figure was considerably less than had been approved for the parcel ten years earlier for a housing project that had never been built.

The neighbors disagreed. Since the ravine area should not be developed, they argued, it shouldn't be included in the density calculations. And since the ravine constituted over half the site's total area, the density of the condominiums should be no greater than ten units. Instead, the maximum permitted number of units was being squeezed onto the upper half of the property.

Relating to this was the question of "compatibility". Did apartments, after all, belong at Edmund Place? The neighbors resented condominiums being placed among the homes which many of them had been working so hard to restore. It is a long-standing planning concept, however, to zone for higher density on major traffic routes, and West Huron Street does have other apartment zoning. But the streets to the north and south of Edmund Place contain no apartment zoning at all. So it was easy to argue that apartments were appropriate for the Edmund Place parcel, and just as easy to argue that they weren't.

June, 1980

The public hearing was extended twice, and it was not until June 24 that the Planning Commission got around to its discussion on the condominiums. (In the meantime, Bob Helber had submitted two more site plans, one to correct possible zoning violations, the other to provide wider driveways according to a state requirement.) By now, though, several of the Commissioners had begun to wonder out loud about the whole procedure of reviewing a site plan proposed according to a law that hadn't been passed yet, especially since the amendment upon which the plan was based appeared to be running into a little trouble over at the City Council. So the Commission decided to table the discussion of the plan until the amendment to lower the parcel size for townhouse and apartment construction had finished working its way through the approval process.

The amendment's troubles, as it turned out, were coming from the Edmund Place neighbors. By this time, the neighbors had taken their war against the development to a second front. Their idea was to block, if possible, the proposed amendment that would allow townhouses and low-density apartments on sites as small as the one at Edmund Place. By doing this, the neighbors hoped to restrict the developer to single-family and duplex housing on the parcel, forcing him to scuttle the current plan for the condominiums and possibly to reconsider the whole idea.

But the amendment contained more than just this provision. It was, in fact, a complex package; and when Scott Singer, who was quickly becoming a zoning expert, looked the amendment over, he discovered that some of its provisions were not entirely consistent with its basic design. So he drafted a memorandum, several pages long, in which he carefully explained all the amendment's flaws, and submitted it to the City Council. The memo seems to have made an impression, for on June 16, a Council committee was formed to study the amendment and report back to the full Council with some recommendations.

One week later, the Planning Commission tabled its discussion of the Edmund Place site plan. So while everybody—the Planning Commissioners, the City Council people, the developer, and the neighbors—waited to see what would happen, the Council committee began to meet.

It soon became obvious that the committee's job wouldn't be easy. The amendment contained some fairly abstruse material, so the committee members called upon some local planning and zoning experts for advice. But they also began to receive advice from people on both sides of the Edmund Place question, and gradually, Edmund Place took over the discussion. Every time the committee members sat down to talk about zoning as an abstract question, they found themselves, sooner or later, talking about the zoning amendment's effect on the site at Edmund Place. And it is generally agreed that the presence of

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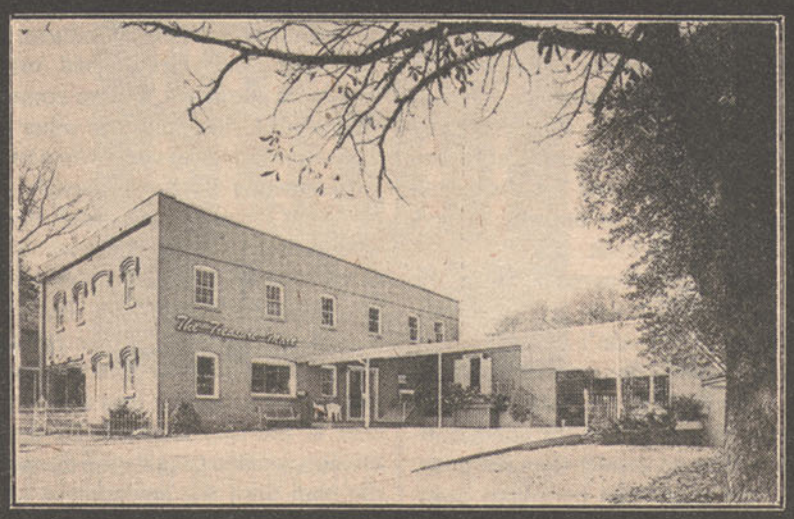

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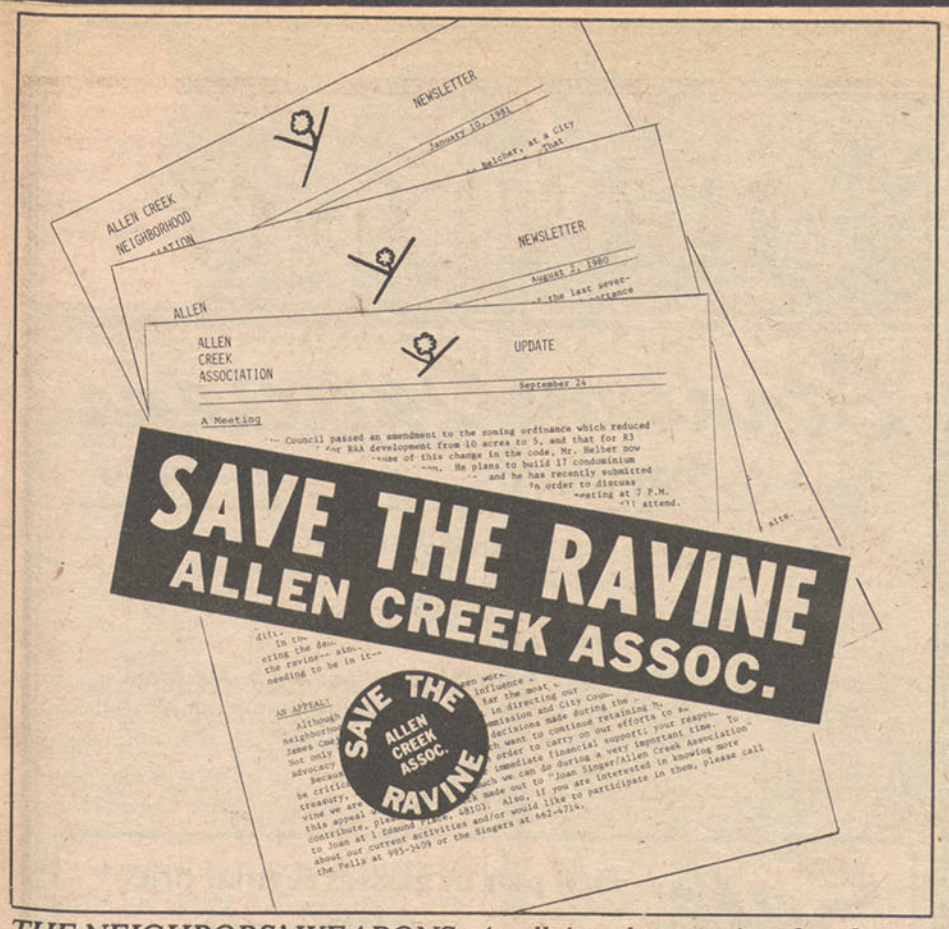

THE NEIGHBORS' WEAPONS: A rallying slogan printed on bumper stickers and buttons, and a newsletter sounding the alarm in seven hundred neighborhood homes—tools of battle devised by the neighbors' ad hoc war council, the Allen Creek Association.

the neighbors in the discussion was responsible for the committee's decision to restrict the building of low-density apartments to sites that were at least five acres in size. The 1.7 acre Edmund Place parcel, according to the committee's recommendation, would be too small for apartments.

The neighbors wanted the committee to set up a five-acre restriction for townhouses as well. But the committee could not decide whether or not to do this, and instead took several alternatives back to the full Council. The Council voted to allow townhouse development on sites as small as one-half acre if they were appropriately zoned.

Therefore, to the extreme dissatisfaction of the developer, low-density apartments would not, after all, become legal on the 1.7-acre Edmund Place parcel. To the extreme dissatisfaction of the neighbors, townhouses suddenly *would* become legal there. To the extreme dissatisfaction of both sides, the fight over Edmund Place would continue.

September, 1980

By the time all this got settled, it was September. The summer of 1980 was over. So was most of the building season—but Bob Helber seems to have kept a sense of humor through it all. The whole situation was ridiculous, of course. If he'd only waited for the approval of the zoning amendment before submitting his site plan, the amendment wouldn't have encountered the opposition of the neighbors and would almost certainly have passed. But Helber was willing to try again. And on September 15 he submitted a new site plan for the Edmund Place parcel. This one called for seventeen townhouse units (the maximum allowed) to be grouped in three buildings and placed, as before, just over the edge of the slope.

The neighbors by this time were exhausted, disgusted, and bitter. They had been fighting the condominiums for five months. For some of them, the struggle had become almost like a second job. And now they were right back where they started—looking at a site plan again—and they couldn't think of any way to stop it this time.

Negotiation with Helber was impossible by now: too much tension had built up during the three months of waiting to see how the zoning amendment would come out. Nor did the neighbors expect any sympathy from the Planning Commission. In fact, the neighbors had decided by this time that practically no one on the Commission or in the Planning Department really cared about any of their objections to the Edmund Place Condominiums or was even bothering to listen very closely. The more the neighbors thought about that, the angrier they got. They felt they had been forced to hire a lawyer to force the city to force the developer to produce a legal site plan. And this seemed outrageous, since as homeowners, they were helping to subsidize the city government *with their property taxes.* The neighbors felt the development status of the Edmund Place parcel had been changed unfairly. Normally, a builder wishing to put up townhouses on a site permitting only single-family and duplex construction needed first to rezone the property. A rezoning can usually be blocked at the City Council if enough neighboring property owners oppose it. But in this case, the neighbors hadn't had a chance to object, because the new zoning amendment had simply dropped the minimum lot size needed for townhouse development to one-half acre. What incensed the neighbors most was a feeling they had that they were at war not just with the developer but with the City of Ann Arbor. The only way, the neighbors felt, that they were ever going to influence matters was by force. Persuasion, they had become convinced, was wasted effort.

So Scott Singer started looking for zoning violations again. He seems to have been responsible for at least two of the six revised site plans Bob Helber submitted to the city during the next five weeks. In October the Planning Commission approved the last of these plans with a "conservation easement" to preserve the basin of the ravine from further development once the buildings were up. (This was Helber's suggestion. The neighbors thought it was a meaningless gesture.) The site plan then went, at last, to the City Council for a public hearing. But the neighbors spotted some procedural errors, and the plan came back to the Commission several weeks later. So Helber submitted another site plan—his twelfth—and the Commission held another public hearing on it. And the neighbors stood up at the public hearing and announced that the plan still wasn't legal.

It turned out that this time the neighbors were in dispute with the Planning Department over the interpretation of a complicated zoning law. The neighbors claimed that some of the buildings on the site plan were closer to the property lines than this law allowed. Martin Overhiser, the city's Planning Director, disagreed. He pointed out that Bruce Laidlaw, the City Attorney, supported the Department's interpretation of the law as reflected in the site plan. The Commission sided with Overhiser and passed the plan again, sending it back to the Council.

At the ensuing public hearing, it became obvious that the Edmund Place neighbors weren't at all intimidated by the thought of challenging the City of Ann Arbor on one of its own laws. (In fact, they had complete confidence in Scott Singer, their zoning ace.) Ted Annis, a neighbor who had recently taken over the chairmanship of the Allen Creek Association, took the opportunity to introduce the City Council to another, very obscure law the neighbors had discovered which had never been used and which most of the Council members appeared never to have heard of before. This law, part of the city's land development regulations, allows the City Council to modify a site plan for purposes of appropriate land use in the case of development on a hillside. According to the City Attorney, what this meant was that the Council could change the location of buildings on such a plan but couldn't necessarily reject the plan outright. According to the neighbors, the Council members could indeed reject such a plan, and therefore no longer had any excuse to approve the Edmund Place site plan if they didn't really like it.

But this discussion turned out, in the end, to be almost beside the point. Shortly after the public hearing, the City Attorney announced that the neighbors' interpretation of the disputed law was literally correct but not consistent with the

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law's actual intent. (The neighbors still claim he's wrong.) This meant, of course, that the site plan still wasn't legal. And it was sent back to the Planning Commission—in December of 1980—and tabled, pending the developer's submission of still another site plan.

Spring, 1981

Bob Helber did not come back with another plan right away. By this time he had become pretty disgusted, and he took some time deciding what to do next. One thing was certain. The neighbors were determined to fight the development forever.

Finally, Helber made the difficult decision to abandon his attempt to build condominiums on the parcel. He came to the neighbors with an alternative suggestion. Helber had previously leased a house he owns in Pittsfield Township to the Washtenaw Association for Retarded Citizens for use as a group home. The existing house at Edmund Place could, he thought, be used for the same purpose. If it were remodeled, it could house twelve residents and a live-in staff.

In the spring of 1981, Helber formally presented this proposal to the neighbors at a meeting held in the Salvation Army Building on West Huron Street. The neighbors were guardedly receptive to the idea.

Eventually, a complicated arrangement was worked out between Helber, the neighbors, and Bill Kinley, the owner of the Edmund Place parcel. The neighbors agreed to support Helber in his effort to establish a group home. Helber agreed to the "conservation easement" that would protect the basin of the ravine from further development. And the Edmund Place parcel would be rezoned to allow only single-family and duplex housing in the future.

It took months for the Edmund Place solution to work its way through the city approval processes, but this time all went smoothly. The members of the Planning Commission and the City Council, while apparently disgusted at the entire sequence of events, seemed relieved that the dispute was finally coming to an end.

At this point, Bob Helber is still awaiting the approval of the state on the group home lease, but there seems to be little doubt that the home will be operating some time next year.

So the Edmund Place neighbors won. But, of course, they are no better off than when they started, and seem to have emerged bitter and cynical about the responsiveness of local government. The city, they are convinced, was against them from the start. Had they not mastered the technique of spotting potential violations in the site plans, they feel there is no way they ever would have stopped the Edmund Place development. Bob Helber, who lost, appears philosophical about it all. "What they say about developing in Ann Arbor is true," he says. "It's a good place if you can make something happen. But it's awfully hard to make something happen here."□

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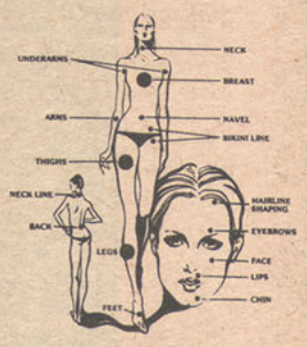

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Behind the scenes at the Quality Bakery

Long before daybreak fried cakes and sweet rolls are turned out by the thousands at this sixty-year-old Ann Arbor institution.

By Annette Churchill

At 3:30 a.m., the Quality Bakery on Main Street is dark. In the front of the shop, cellophane wrapping on a few leftover cookies glints weakly in the dim light that comes from the street. A couple of hundred feet of shelves stand empty. The digital sign still glows red in the dark room, stopped at "NOW SERVING 24." Our knock on the window sounds loud in the predawn quiet.

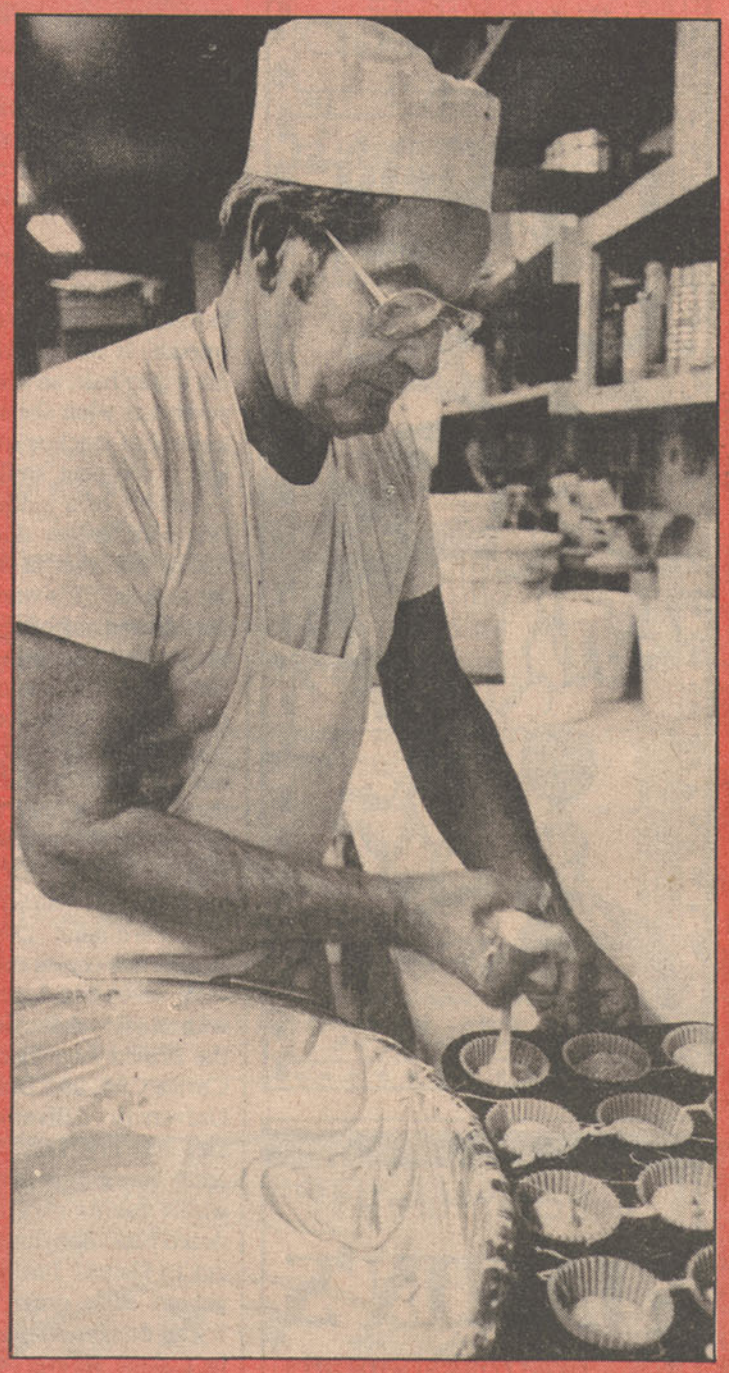
Now soft lights come up in the display cases, and here comes Burt Lutz—flat-top white baker's hat on his head, white apron flapping around his knees, striding briskly with just the hint of a plod in his gait. "Come on in," he says, stretching his slow, friendly smile, and leads us to a coffee urn out back. "You know, I'm the same age as the bakery—sixty-one years old—and I've been coming to work in this block all my working life. First I made scientific instruments at Micrometrical next door, but even then I made deliveries for the bakery before I went to work. Then I married Betty Laubengayer, whose father started the bakery, and I've been here ever since the war. Have a look around while I go make up these work orders," he says, waving a thick pile of advance order slips. "Help yourself to coffee and something to go with it."

The bakery is large—a forty-by-sixty-foot room with an oven the size of a house trailer in a narrower extension at the back. Everything in the room is big, too—seven tables, four of them three by nine feet; four heavy-duty mixers, one of them five feet tall, holding stainless steel bowls with capacities of two to ten gallons. Everywhere you look there are four- and five-door freezers and refrigerators with dozens of narrowly spaced shelves in them. There's a big walk-in proof room, moist with steam, where finished yeast doughs are set to rise. And stacked on shelves around the room are pans, muffin tins, cake tins, and loaf pans. Hundred-pound sacks of flour and sugar slump against the long wall to the right. Fifty-pound drums of cherry pie filling and honey glaze, and a thirty-pound carton of defrosting frozen eggs stand on the wooden floor.

There is an air of confused, if workable, disarray about the place, like other kinds of men's workshops. The heavy lifting jobs in the bakery are all performed by men. A fistful of different-sized paint brushes stands soaking in a can of water—pastry brushes, we suppose. A trolley with two covered bowls set into its top has rolled slantwise into an aisle. A drip of chocolate frosting on its side shows what's inside. On another trolley sit bowls of frostings in rainbow colors waiting for Judy Fike and Miriam Segall, who come in at ten to decorate cakes. Our foot bumps something under a table and we investigate—a bushel bin of coconut! On every work surface there is a flour-specked baker's scale. The whole room is faintly veiled with flour. A radio on top of a refrigerator is smudged with it. Bits of dried dough cling to its knobs.

Over by the biggest mixer stands thirty-three-year-old Jim Lutz, looking a little sleepy this morning as he puts together the first yeast dough of the day. He puts pail-size quantities of salt and sugar onto a big scale, then sinks his bare hands up to his wrists in solid shortening and lifts out a big chunk, which he places on the other ingredients. All this goes into the mixer to blend together while he goes out back somewhere to get softened yeast and a calibrated gallon container of liquid, which he sloshes in with the other things. Finally he drags a hundred-pound sack of flour from thirty feet away, pours it in, too, and leaves while the dough hook does its work. "We use fifteen hundred pounds of flour a week and about five hundred pounds of sugar," he tells us. In a few minutes he puts the dough to rise in large flat pans. It'll be ready at seven when Bill Adsit and Clifford Airhart come in. They'll "scale it our" by hand (weigh it), and later they'll hand shape it and put it in pans.

"The only automated operation we have is cookie shaping," Burt tells us, indicating the machine that does the job. The cookie shaper is an angular arrangement of cogs and rods that no arty designer has tried to make smooth and modern-looking. It clunks along, plopping soft mounds of oatmeal cookie dough out onto cookie sheets at the rate of one hundred dozen every fifteen min-



(Left) Quality Bakery co-owner Burt Lutz ladles cupcake batter into paper baking cups by hand, the professional baker's way.

(Center) Betty Lutz, co-owner and daughter of the bakery's founder, with Florence Dover and a tray of popular Danish rolls. 72 dozen are turned out before seven each morning.

(Below) Surrounded by racks of unbaked pastries, a baker (right) spreads Danish filling on a large sheet of dough flattened by the well-worn dough roller machine at the left.

Photos by Peter Yates

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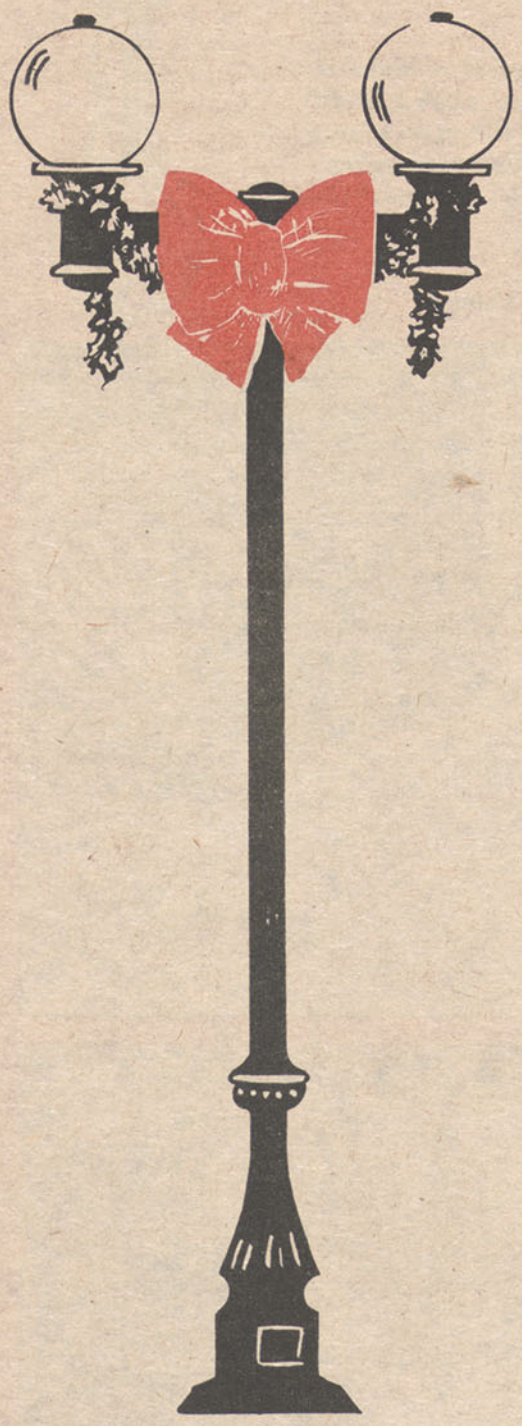

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utes. Even so, it needs guidance. Burt stands by to help it along when it hits a snag.

At 5:30 the bakery's tempo picks up noticeably. Florence Dover comes in to work, turns up the lights in the display cases out front, and unlocks the front door. In comes a man on his way to work to buy two fried cinnamon rolls. Florence makes up orders for delivery, while keeping an eye for customers out front. At six Sophie Cohen comes to lend a hand.

The two women are known by sight to half of all Ann Arbor, it seems. Florence Dover, a fifteen-year Quality Bakery veteran, is that quick little person with thick grey hair, so slim she looks as if she never eats what she sells. Sophie Cohen, somewhat stockier, with curly grey hair and a frequent smile, is outgoing and something of a kidder. "I get to eat the first sour cream doughnut that comes out of the fryer at 6:30. I *wait* for it," she tells us. "It's warm and crispy on the outside and soft, sweet, and delicious on the inside," she says in a mock reverential tone. "It's the one perfect moment of my day." That dark-haired woman who moves all over the shop and frequently darts in and out of the door at the back in a way that suggests she is overseeing the operation, is Betty Lutz, wife of Burt, mother of Jim, and daughter of Oscar Laubengayer, who, along with Ferdinand Drebes, founded the Quality Bakery on this site in 1920.

At seven Jim Lutz starts out the door with the first deliveries to restaurants like the Brown Jug, Fleetwood Diner, Bill's Coffee Cup, and Drakes. Then come the University deliveries—sororities, the Law Library, IRS, School of Dentistry and lots more—even University Hospital which has its own bakers. "I need six dozen plain doughnuts," Betty Lutz calls out to Harold Jacobs at the back. "I've got an early order." Jacobs has been frying doughnuts since five o'clock, and he's done it every working day since 1968. We ask him why people tend to stay so long at their jobs in this place. "You can't find a better boss than Burt," he replies while jabbing the doughnuts with two thin sticks to turn them all over.

By seven o'clock Burt Lutz is deep into the day's production. The pecan rolls are out of the oven, the pies are in it, and now he's filling cake pans, dipping up the white batter the professional baker's way with his bare cupped hand. Gary Bunn is working on cookies and cakes. Bob Westveer is making Danish and pies for tomorrow. Charlie Hooks greases pans, gets materials out, and acts as general utility man, as he has since 1946. By seven Mary Biczak, Lynette Coles, and Kila Kindig are all on the job refilling trays for out front, helping with orders, and waiting on customers. The phone rings all the time. People are calling in orders. The shop is filling with customers to the point where the selector sign is needed.

"We'll be busy today," Burt predicts. "Friday is celebration day in offices around town." By eight o'clock, when Mary Mott comes in to work in the office, Quality Bakery is in full swing. "We're high-volume business," Burt tell us, in case we hadn't noticed. □

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CALENDAR

A selection of Ann Arbor events by our staff and contributors, with separate listings for exhibits and for music at local night spots.

TO PUBLICIZE EVENTS IN THE CALENDAR

Mail press releases to John Hinchey, Calendar Editor, *ANN ARBOR OBSERVER, 206 S. Main, Ann Arbor, Michigan 48104.* **PLEASE** do not phone in information. With few exceptions, events must be within Ann Arbor. Always include the address and telephone of a contact person. The calendar is published a month ahead; notices for January events should arrive by December 16. All material received by December 16 will be used as space permits; material submitted later may not get in.

MUSIC AT NIGHT SPOTS

These bookings came from information available at press time. Last minute changes are always possible, so to be certain who will be playing, it's advisable to call ahead.

Eclectricity performs American, Yiddish, and gypsy folk music at the Ark, Fri.-Sat., Dec. 4-5.

ANNIE'S DUGOUT, 2324 Dexter. 665-8644.

Live music from rock to folk, Fri.-Sat. No cover, no dancing. **DEC. 4-5, 11-12:** To be announced. **DEC. 18-19: FOOTLOOSE.** Versatile, good-time country and jazz-tinged bluegrass. Their second LP, "Country in the City," is very good. **DEC. 26:** To be announced. **DEC. 31: FOOTLOOSE.** See above.

THE APARTMENT, 2200 Fuller. 769-4060.

Big-screen TV and video games, Mon.-Sat. Opens at noon Sat., for sporting events especially. Located in the Huron Towers complex near North Campus.

ARBOR VALLEY INN, 2800 Jackson, 769-0700.

Live music Wed.-Sat. No cover, dancing & dining. **EVERY WED.-SAT.: Midnight Riders.** Danceable country, easy listening, and pop from veterans of several tours for the Hilton and Sheraton chains.

THE ARK, 1451 Hill. 761-1451.

The best place in the state to catch folk music from the U.S., the British Isles, and beyond. Living-room atmosphere with hot popcorn and coffee provided. Music starts at 9 p.m. (8 p.m. Sundays) unless otherwise noted. Cover. **DEC. 2: Open Mike Night.** All local performers welcome. **DEC. 4-5: Eclectricity.** American, Yiddish, and gypsy music played with great virtuosity and humor. **DEC. 6: Billy Novik and Guy Van Duser.** Virtuoso clarinet, soprano sax, whistle, and jazz guitar. No vocals; their potent instrumental playing sings by itself. **DEC. 9: Open Mike Night. DEC. 11-12: Bryan Bowers.** Singer/songwriter on autoharp. Special Christmas program. **DEC. 13: Gemini.** See Events.

THE ARMADILLO, 2789 Washtenaw. 434-2230.

Live country music, Wed.-Sat. Free country & western dance lessons. Cover, dancing. **DEC. 2-5, 9-12, 16-19, 23 & 31: Ivan Buzzard Band.** Modern country music.

AURA INN, 11275 Pleasant Lake. 428-7993.

Lakeside tavern. Cover, dancing. **DEC. 4-5: Fulcrum.** Hard-rocking covers and some originals. **DEC. 11-12, 18-19 & 31: Michael Katon Band.** Hard-rocking dance music with many originals. Call for information about New Year's Eve party.

THE BALCONY, 1250 Washtenaw. 971-1100.

Upstairs lounge at the Crystal House. Live music Wed.-Sat. **DEC. 2-5, 9-12: Rainbo.** Oldies and top-40 rock. Remainder of December schedule to be announced.

BIG DADDY'S DEN, 107 W. Michigan, Saline 429-5407.

Live top-40 rock Fri.-Sat. Dancing, cover. Schedule to be announced.

BIMBO'S, 114 E. Washington. 665-3231.

No cover, no dancing. **EVERY FRI.-SAT.: Gaslighters.** Dixie sing-along band.

THE BLIND PIG, 208 S. First. 996-8555.

Live jazz, folk, and rock. Cover, no dancing. **DEC. 4-5: Tantra.** Jazz quintet. A winner in WEMU jazz competition. **DEC. 7: George Bedard and the Bonnevilles.** Old-time country-rockabilly that derives from Hank Williams rather than Elvis. Many of his peers regard guitarist Bedard as the best musician in town. **DEC. 11-12: Hot CHA** with Shaun McShane. Hot CHA is Martin Simmons' band. McShane is a Blind Pig waitress who sings Forties blues, Billie Holiday-style. **DEC. 13: SEVA Benefit.** Performers to be announced. **DEC. 14: Boogie Woogie Red.** Authentic vintage boogie blues piano and vocals. Occasional guest drop-ins. **DEC. 18-19: Steve Nardella.** See Star Bar. **DEC. 21: George Bedard and the Bonnevilles.** See above. **DEC. 28: Boogie Woogie Red.** See above. **DEC. 31: Blue Front Persuaders and the Velveetas.** Ann Arbor's classiest sleaze-R&B, with a three-woman vocal chorus of Kathy Butler, Lelia Raley (WCBN's Lola Rebop), and Lou Brothers. They take their name from Kraft's imitation cheese, but their versions of such R&B classics as "Money Honey," "Mr. Lee," and "C.C. Rider" are for real.

Bryan Bowers sings and plays autoharp at the Ark, Fri.-Sat., Dec. 11-12.

COUNT OF ANTIPASTO, 1140 S. University. 668-8411.

Live music discontinued. **EVERY FRI.-SAT.: Solid Gold Night.** DJ with 50's-60's favorites & requests. No cover, no dancing.

THE DOWN UNDER, 117 E. Main, Manchester. 428-7000.

Small, informal listening room downstairs from the Black Sheep Tavern. **EVERY FRI.-SAT.: Connie Huber and Steve Moebs.** Soft yet powerful folkish duo on guitar and piano, with mostly original material.

THE EARLE, 121 W. Washington. 994-0211.

Live jazz trios Tues.-Sat. No cover, no dancing. Entertainment prices for liquor after 9 p.m. **EVERY MON.:** Jazz piano played with an intensity that is both sweet and gutsy. **EVERY TUES.-THURS.: Ron Brooks Trio.** Larry Bell on drums and Kevin O'Connell on piano with Brooks, the best bassist in the state. **DEC. 4-5: Misbehavin'.** Andrews Sister-styled jazz vocals. **DEC. 11-12: Howard Ferguson Trio.** New group headed by the former drummer of the Joe Summers Trio. **DEC. 18-19 & 26:** To be announced.

ENTERTAINMENT WORLD, 1405 Ecorse, Ypsilanti. 485-4220.

Cover (Fri.-Sat. only), dancing. **EVERY WED.-SUN.: The Redeye Band.** Outlaw country music from the permanent house band.

THE HABITAT, 3050 Jackson. 665-3636.

Lounge at Weber's Inn. Solo piano by Art Stephan during daily happy hour. No cover, dancing. **EVERY TUES.-SAT.: Pegasus.** Contemporary easy-listening trio with female vocalist.

THE HEIDELBERG, 215 N. Main. 663-7758.

Live music Thurs.-Sat. in the rathskeller, German band & dancing in the Wein Room. Wein Room New Year's Eve party by reservation only. **DEC. 3-5, 10-13, 17-19: Joe Finch.** Country & easy listening vocals with guitar accompaniment. **DEC. 31: Mustard's Retreat.** Varied folk, blues, and rock tunes from guitarist duo, with frequent additions of dulcimer, harmonica, or electric bass.

THE HILL, 50 E. North Territorial (at US 23), 665-3967.

Cover, dancing. **DEC. 4-5, 18-19 & 26: LiveWire.** Brand new roots-blues/country/rock band fronted by Jim Tate, with Lance Long, Don Smith, and Chuck Grenier. **DEC. 11-12:** To be announced.

KING'S ARMS PUB, 118 E. Washington. 663-9757.

Bimbo's intimate pub. Light rock and easy listening solos and duos. **EVERY THURS.-SAT.: Roni Lee.** Easy listening female vocalist.

MR. FLOOD'S PARTY, 120 W. Liberty. 995-2132.

No dancing, but not even the deer head on the wall sits still. Cover (except Sun.-Tues. & afternoons). **EVERY FRI.** (4:30-7:30 p.m.): **Kevin Lynch and the Cadillac Cowboys.** (A new group fronted by the long-time guitarist of Michael Smith's Country Volunteers. **EVERY SUN. AFTERNOON: Trees.** Dynamic folk-flavored female vocal duo. **DEC. 1: Neil Woodward.** Blues-flavored singer/guitarist who played regularly at Flood's before it closed. **DEC. 2: Steve Newhouse and White Line Fever.** Jumping country-flavored blues. **DEC. 3-5: The Lepers.** 4-piece blues/rock. **DEC. 6: Eric Glatz.** Sometime union organizer plays blues and ragtime. **DEC. 7: Steve Newhouse.** Solo blues funk. **DEC. 8: Bill Hodgson.** Blues-based folk music, with some slide guitar. **DEC. 9: George Bedard and the Bonnevilles.** See Blind Pig. **DEC. 10-12: Don Tapert and the Second Avenue Band.** Original R&B, country, rock & blues, with former MC-5 guitarist Robert Gillespie. **DEC. 13: Don Tapert.** More blues-based original ballad material than with his band. **DEC. 14: Ellen McIlwaine.** Fiery, Hendrix-inspired guitar and

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DECEMBER
The Blind Pig 208 S. First, Ann Arbor 996-8555

Mon.	Thur.	Fri.	Sat.
	3	4 Tantra (jazz)	5 $2.00
7 George Bedard & the Bonnevilles $2.00	10	11 Hot CHA featuring Shaun McShane	12 $2.25
14 Boogie Woogie Red $1.50	17	18 Steve Nardella Band	19 $3.00
21 George Bedard & the Bonnevilles $2.00	24 Closed	25 Closed	26 Open 7 p.m.
28 Boogie Woogie Red $1.50	31 Blue Front Persuaders & the Velveeta's $3.00	Closed	Dick Siegel $3.00

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CALENDAR/continued

original songs. A national talent with several major LP's. **DEC. 15: Andy Boller.** Solo blues from the keyboard player for the Urbations and Steve Newhouse. **DEC. 16-17: Steve Newhouse and White Line Fever.** See above. **DEC. 17-19: Sailcatz.** See Rick's. **DEC. 20: Mimi Harris.** Jazzy blues in a strong, sweet voice, a la Laura Nyro. **DEC. 21: Steve Newhouse.** See above. **DEC. 22: Bill Hodgson.** See above. **DEC. 23: George Bedard and the Bonnevilles.** See Blind Pig. **DEC. 26: Dick Siegel and the Ministers of Melody.** Scalding R&B classics, modern-styled early rockers, and irresistible originals like "Downsize Blues" and "When the Sumac Is on Fire." Possible European club tour on the horizon, and a new record in the works. **DEC. 27: George Heritier.** High-energied country/folk vocals, sometimes accompanied on guitar or banjo, sometimes with no music at all. **DEC. 28: David and Garth. DEC. 29: Beam Brothers. DEC. 30-31: Steve Newhouse and White Line Fever.** See above.

MR. MIKE'S LOUNGE, 1425 Ecorse, Ypsilanti. 483-0010.

No cover, dancing. **EVERY THURS.-SAT.: Strings & Things.** Country & western band.

MOUNTAIN JACK'S, 305 S. Maple. 665-1133.

Live music Mon.-Sat. Dancing, no cover. **DEC. 1-5: Full House.** Top-40 dance band. **DEC. 7-12, 14-19, 21-23, 26, 28-31: Tracer.** Top-40 dance band.

O'BRIEN'S PUB, 205 W. Michigan Ave., Ypsilanti. 485-4990.

Dancing, no cover. **EVERY FRI.-SAT.: Scat.** 5-piece top-40 rock. **EVERY SUN.: Bob Springfield.** A comic who sings & plays guitar. (7:30 p.m.-12:30 a.m.)

OLD TOWN, 120 W. Liberty. 761-9291.

Not normally in the live music business, the downtown corner bar is the scene of informal acoustic jam sessions every Sunday night beginning at 7 p.m.

PRETZEL BELL, 120 E. Liberty. 761-1470.

Live bluegrass weekends only. Cover, no dancing. **EVERY FRI.-SAT.: RFD Boys.** Authentic bluegrass string music.

RICK'S AMERICAN CAFE, 611 Church. 996-2747.

Campus-area club featuring live music seven nights a week. Cover, dancing. **DEC. 1: Madcat/Brubeck Band.** Peter "Madcat" Ruth is among the very best harmonica players anywhere. His style incorporates blues, jazz, and folk. With Jason Bookerloo on bass and Dan Brubeck on drums. **DEC. 2-3: I-Tal.** Americanized reggae from Cleveland. Has become Rick's most popular band. During its last appearance in September, the lines extended all the way to the Brown Jug all night long. **DEC. 4-5: Dick Siegel and the Ministers of Melody.** See Flood's. **DEC. 6: Benefit for El Salvador.** Salsa and Latin music from Salsacion, a surprise hit at the Art Fair, and a reggae band to be announced. Sponsored by the Latin American Solidarity Committee. **DEC. 7: Falcons.** Lively R&B to rock. **DEC. 8: Children's Community Center Benefit.** See Events. **DEC. 9: J. B. Hutto.** See Events. **DEC. 10: Sailcatz.** The 6-piece version of this energetic and stylish blues/rock band, with J. P. Purcell and Steve Dreyfuss, is now the permanent lineup. Shouldn't be long before it is one of Ann Arbor's top attractions. **DEC. 11-12: Blue Front Persuaders.** Adventurously unpredictable and high combustible swing-styled R&B featuring interpretations of R&B classics from T-Bone Walker to early Ray Charles and funky originals like "Do the Pup" and "Jelly Roll." With a new bassist, Jake Lewandowsky from Toledo. **DEC. 13: Trainable.** Irresistably danceable funk, highly polished yet unconventional too. Record-release party for their new EP, as yet untitled. **DEC. 14: George Bedard and the Bonnevilles.** See Blind Pig. **DEC. 15-16: Newt and the Salamanders.** Irrepressibly partying R&B horn band, with an unusual repertoire that extends from Zappa covers to "Whip It." **DEC. 17: Steve Nardella.** See Star Bar. **DEC. 18: Falcons.** See above. **DEC. 19: Flexibles.** Disco-inspired funk. Their recently released initial single, "Intuition"/"Birth Effect" has been getting very favorable critical notice. **DEC. 20:** To be announced. **DEC. 21: Steve Newhouse and White Line Fever.** See Flood's. **DEC. 22:** To be announced. **DEC. 23: LiveWire.** See The Hill. **DEC. 26: Falcons.** See above. **DEC. 27: Epicurean. DEC. 28: Blue Front Persuaders.** See above. **DEC. 29-30: Streetlight Knights.** R&B cut with ska, a forerunner of reggae. A new single, "Trigger Talk," is scheduled for a Christmas release. **DEC. 31: Dick Siegel and the Ministers of Melody.** See Blind Pig. With Koko Taylor.

SECOND CHANCE, 516 E. Liberty. 994-5350.

Ann Arbor's premier rock 'n' roll club. Live music seven nights a week consists for the most part of professional top-40 cover bands. National acts showcased Monday nights in the Tidal Wave Series and on other occasions, too. Cover, dancing. **DEC. 1:** To be announced. **DEC. 2-6: Valentine.** Top-40 rock from Detroit. **DEC. 7: Hot Damma Pajama Party.** Dress up in your best nightwear. Co-sponsored by WRIF and Frederick's of Hollywood. With top-40 rock by The Kids. **DEC. 8: Bow Wow Wow.** See Events. **DEC. 9-13: Tight.** Top-40 rock with a heavy metal salting. **DEC. 14:** To be announced. **DEC. 15: Cult Heroes.** Heavy metal-flavored, streamlined punk. Opened for Jango Edwards in the Michigan Theater on Halloween. **DEC. 16-20: Moriah.** Top-40 rock. **DEC. 21:** To be announced. **DEC. 22-23 & 26-28: Giveaway.** Top-40 rock and some originals. **DEC. 29: Urbations.** Terrific boogie R&B and early rock 'n' roll. One of the most entertaining bands in the Detroit metro area. **DEC. 30: Mark Tomorsky Jam Session.** Former Vantage Point lead guitarist who's been doing session work in LA is joined by a host of local musicians. **DEC. 31: Dr. Bop and the Headliners.** Second Chance's all-time favorite band. Sixties rock and parodies of everything else.

SMUGGLER'S INN, 3150 Boardwalk (near Briarwood). 668-1545.

Live music discontinued. Dancing, no cover, **EVERY WED.-SAT.:** DJ Patty Morgan plays a mixture of dance musics.

STAGE DOOR, 300 S. Thayer. 769-2200.

No cover, no dancing. **DEC. 3-5, 10-12 & 17-19: Changes.** A winner in the WEMU jazz competition. Latin jazz, bebop, ballads, swing, and salsa.

Sailcatz at Rick's, Dec. 10 and at Flood's, Dec. 17-19.

STAR BAR, 109 N. Main. 769-0109.

Live music Tues.-Sat. On the verge of a change in ownership: Look for the Star to close sometime in December and reopen in January as Joe's Star Lounge. **DEC. 4-5: Steve Nardella.** Old-fashioned new spirited rockabilly by the Detroit area's most popular and skillful practitioners. With George Bedard on guitar, Mark "Mr. B" Braun on piano, and Andy Conlin on drums. Remainder of December schedule to be announced.

TC'S SPEAKEASY, 207 W. Michigan, Ypsilanti. 483-4470.

Dancing, no cover. **EVERY WED.-SUN.: Ty Cool & Friends.** Easy listening rock.

T.R.'S, 2065 Golfside, Ypsilanti. 434-7230.

Dancing, no cover. **EVERY MON.-SAT.: Oakes and Jones.** Easy listening country rock.

U-CLUB, Michigan Union, 530 S. State. 763-5911.

Dancing, no cover. **DEC. 1: Reggae Dance Party.** With Ann Arbor's musical jack-of-all-trades, DJ Michael Kremen. Transplanted from the Star Bar. **DEC. 2: Laugh Track.** UAC's comedy shop serves as a get-together for local comedy artists and a happy hour for their audiences. Occasional out-of-town guests ($1). **DEC. 3: Eclipse Jam Session. DEC. 4: Urbations.** See Second Chance. **DEC. 7: Monday Night Football.** On widescreen TV. **DEC. 8: Laugh Track.** With guest Dave Clewlier from LA. **DEC. 9: Reggae Dance Party.** See above. **DEC. 10: Soundstage.** Features Nada, a 4-piece group that incorporates influences and instruments (guitar, dulcimer, western & bamboo flutes, synthesizer, sitar, and tabla) from various cultures in original compositions. **DEC. 11: Streetlight Knights.** See Rick's.

LiveWire at The Hill, Dec. 4-5, 18-19 & 26, and at Rick's, Dec. 23.

WEST BANK, 2900 Jackson. 665-4444.

No cover, dancing between sets. **EVERY THURS.-SAT.: Tim Brake.** Singer/guitarist with a wide repertoire, from pop to country.

WINSTON'S PUB, 3600 Plymouth Rd. 769-9400.

Win Schuler's lounge. Live music Wed.-Sat. No cover, no dancing. **DEC. 2-5: Bill Bakers Trio.** Contemporary jazz. **DEC. 9-12 & 16-19: Shirli & Company.** Ballad standards. **DEC. 31: Joe Chila & Fascinatin' Rhythm.** 5-piece band with female lead vocalist plays swing era to contemporary standards. Call for New Year's Eve party information.

EVENTS

★ denotes no admission charged.

FILM LOCATION ABBREVIATIONS

AH-A — Angell Hall, Auditorium A. **MLB 3[4]** — Modern Languages Building, Washington at Ingalls, Auditorium 3 or 4. **Mich.** — Michigan Theater, Liberty at Maynard. **Nat. Sci.** — Natural Sciences Building, North University across from Ingalls. **Old A&D** — Lorch Hall (Old Architecture Building at Tappan and Monroe). **Rm 100 HH** — Room 100 Hutchins Hall, Law School, State and Monroe. **SA** — Strong Auditorium, EMU Campus.

FILM SOCIETIES INFORMATION

Tickets $2 (children, $1). $3 double features, unless otherwise noted.

Alternative Action Film Series (ACTION) — 662-6599. **Ann Arbor Film Cooperative (AAFC)** — 769-7787. **Classic Film Theatre (CFT)** — no additional charge for double features, 668-8480. **Cinema Guild (CG)** — Monday is 2-for-1 night, 662-8871, 994-0027. **CLC Cinema** — 487-3045. **Cinema 2 (C2)** — 665-4626. **Gargoyle (GAR)** — $1.50, 763-2194. **Mediatrics (MED)** — 763-1107. **Michigan Community Theater Foundation (MCTF)** — $2 (Students, senior citizens and MCTF members, $1). Series ticket (23 movies) $20 (Students, senior citizens, and MCTF members, $12), 668-8480.

Warning: Film schedules subject to last minute changes.

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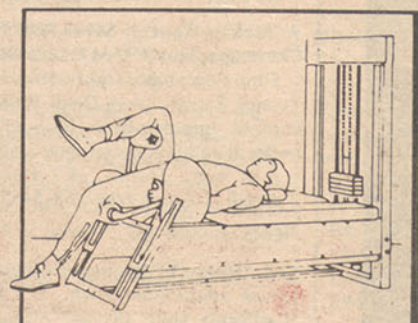
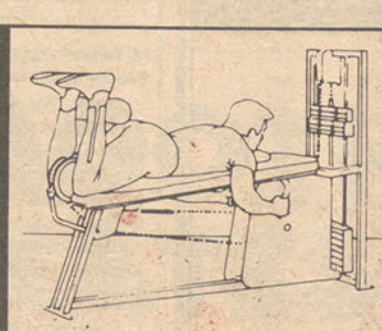
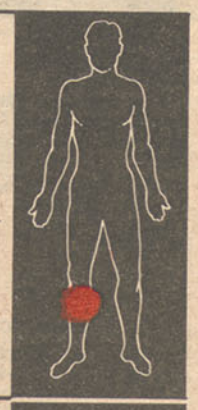


1. Hip and Back Machine

2. Leg Extension

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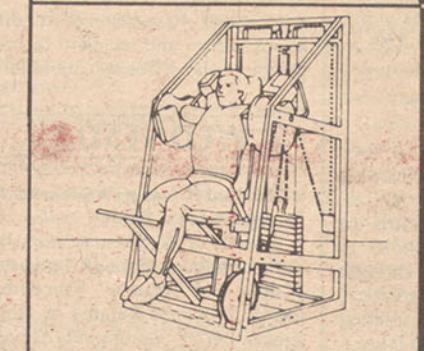
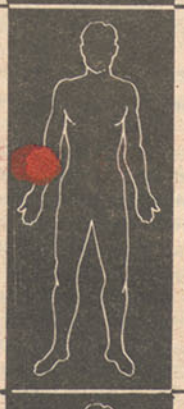

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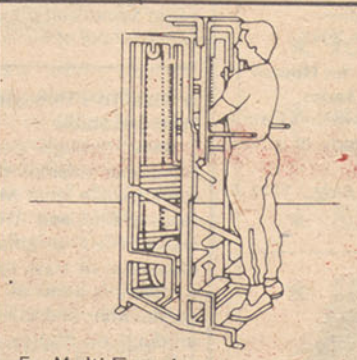

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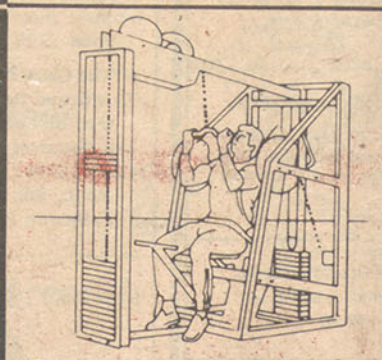
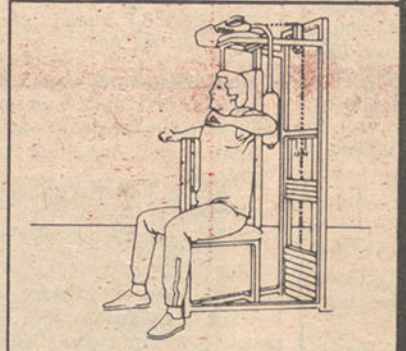


6. Torso Arm



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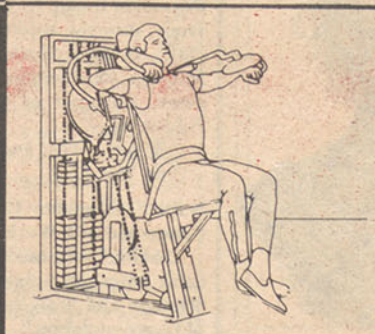

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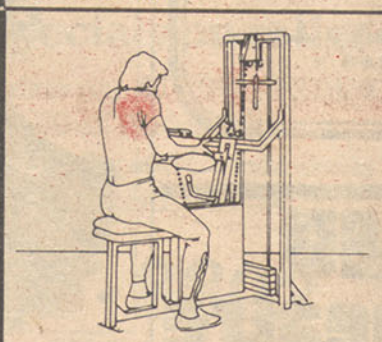
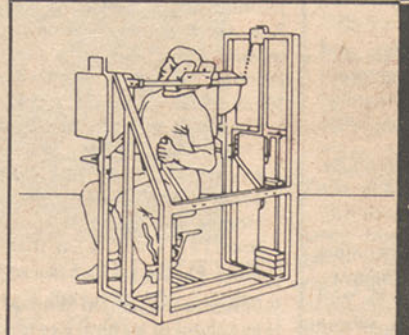
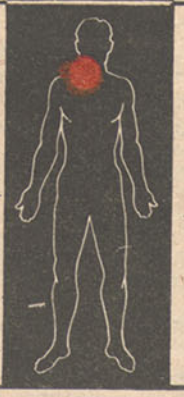


9. Neck and Shoulder

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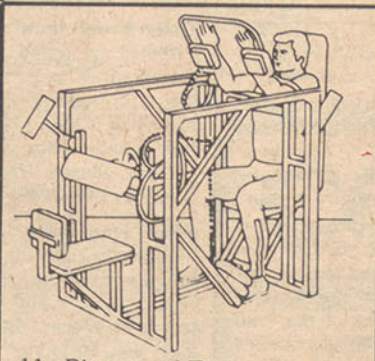
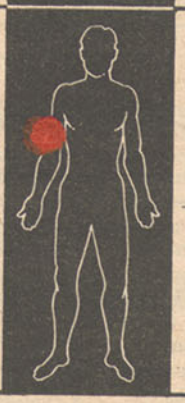
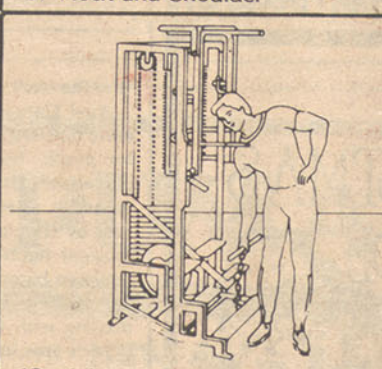



11. Biceps and Triceps



12. Adjustable Side Bend

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CALENDAR /continued

1 TUESDAY

★ Bazaar: Hillsdale Terrace Retirement Home
Crocheted and knitted items, children's toys, tree ornaments. Bake sale.
10 a.m.–4 p.m., 1939 Jackson. Free.

★ Twelve Days of Christmas: Michigan Union Office of Cultural Events
Percy "Mr. Bones" Danforth as the "partridge in a pear tree" leads off the Union's re-enactment of the traditional carol. Other performers in this twelve-day celebration include the popular folk duo Gemini, square dancers, the Cantabile Players, the Harmonettes, the U-M football cheerleaders, and the U-M Drum Corps.
Noon–1 p.m., Michigan Union. Free. 763-5900.

★ Free Noon Hour Film Series: U-M Women's Studies
"In the Best Interests of the Children" (Iris Films, 1977) explores the complex issues involved in custody suits through interviews with lesbian mothers, their lovers, and their children.
Noon, 2235 Angell Hall. Free. 763–2047.

★ "The Gainj Project": U-M Center for Human Growth and Development Seminar Series
U-M biochemical endocrinologist Ken Campbell discusses this demographic study of a New Guinea tribe.
Noon, Rm. 44, Victor Vaughn Bldg., 1111 E. Catherine. Free. 764–8566.

Cinema 2 presents Abel Gance's "Beethoven," AH-A, Tues., Dec. 1.

"Beethoven": Cinema 2
Abel Gance, one of the film medium's great early masters, died last month. A few days before his death, his reconstructed epic "Napoleon" played in Detroit, but most of us probably missed it. **"Beethoven"** is a rare chance to see a film by Gance. Like most filmed biographies of musical figures, it is erratic. The right balance between biographical narrative and musical performance is difficult to find. But "Beethoven," dealing with the poignant subject of the composer's growing deafness, has brilliant moments, and any opportunity to see something by Gance is worth taking.
—Richard Meisler
7 p.m., Auditorium A, Angell Hall. $2.

★ "New Office Technology: Friend or Foe?": Southeast Michigan Coalition for Occupational Safety and Health
Workshop on how video display computer terminals affect officeworkers' physical and mental health. Refreshments. For free child care, call 761-9127. Co-sponsored by the U-M Labor Studies Center, Institute of Labor and Industrial Relations, School of Public Health, and Public Health Student Association.
7–9:30 p.m., Ann Arbor Public Library. Free. 761-9127; 572-9004.

U-M Women's Basketball vs. Ferris State
7 p.m., Crisler Arena. $1. 764–0244.

★ "The Three Musketeers": Young People's Theatre
An adventure story, complete with colorful costumes, slapstick, double entendres, action-packed hilarity, and all kinds of swordplay. YPT is a group of area young people directed by Jim Moran of the Attic Theatre in Detroit.
7 p.m., Crowley's Court, Arborland Mall. Free. 996–3888.

Enid Sutherland plays the viola da gamba in the U-M School of Music Recital Hall, Tues., Dec. 1.

★ "Heat Loss Through Windows Seminar": West End Studio
Back through popular demand. The two November sessions drew a houseful, including some people from Michigan Consolidated Gas, forcing Charlene Trout and Wade Harris to waive their original thirty-person limit. A discussion of ways to prevent heat loss through windows in terms of the principles of radiation, conduction, and convection. Current insulating products on display, both retail and do-it-yourself items. Reservations requested; also given December 8 and 15. For those unable to attend, Trout strongly recommends William A. Shurcliff's *Thermal Shades and Shutters: Over 100 Schemes for Reducing Heat Loss Through Windows,* available at $12.95 from Brick House Publishing.
7:30 p.m., West End Studio, 2415 W. Stadium. Free. 995–7234.

★ Fall Colloquium: U-M Committee Concerned with World Hunger
U-M biology professor Peter Rosset, also of the Latin American Solidarity Committee, discusses **"Hunger and Scarcity in El Salvador: The Myth of Overpopulation."**
8 p.m., Michigan Union Conference Room #5. Free. 663–5445.

"Galen Rowell Show": Sierra Club
Rowell, a noted mountaineer, writer, and photographer, presents a multi-media program about his expedition to remote mountainous regions of China. To benefit the local Sierra Club's conservation projects.
8 p.m., Pioneer High Auditorium. $3.50 (children, $2). 662–4946.

★ Slide Presentation: Journeys
Slide show and lecture previewing upcoming nature and culture expeditions to the Himalayas, Peru, Sri Lanka, and Australia. Narrated by Will and Joan Weber, directors of Journeys, whose trips are co-sponsored by environmental organizations in destination countries and contribute to environmental conservation projects. Refreshments.
8 p.m., Michigan Union Kuenzel Room. Free. 973–7658.

★ Ann Arbor Sword Club
Beginners as well as advanced fencers welcome. Also meets December 3, 8, 10, 15 & 17.
8–10 p.m., 800 Soule Blvd. Free. 996–4290.

Academy of Early Music: U-M School of Music
The second in a series of four concerts commemorating the Academy's affiliation with the School of Music. The Academy has been able to overcome the chilly lack of interest and the suspicions that characterized its initial relations with the School of Music. Its members include many authorities in the field of pre-classical music as played on original instruments. In return for office space and support services, the Academy has agreed to make its members available to play for U-M musicology classes. Tonight's concert features Enid Sutherland on the viola da gamba, an early instrument that looks like a cello but actually belongs to the violin family. With Edward Parmentier, harpsichord, and Gloria Pfeif, viola da gamba. The program includes works by Marin Marais, a French baroque composer known for his virtuosic pieces for viola da gamba, and Fouqueray, another French baroque composer whose viola da gamba works are notorious for their great difficulty.
8 p.m., U-M School of Music Recital Hall, Bonisteel Blvd. Free. 662–9539.

★ "Making Dances: Seven Post-Modern Choreographers": U-M Dance Department
Film. Contemporary choreographers, including Yvonne Ranier, Laura Dean, Patricia Grown, and contact improvisation founder Steve Paxton, perform and talk about their work.
8:30 p.m., Studio "A," Dance Bldg., 1310 North U. Court. Free. 763–5460.

FILMS

CFT. "Henry V" (Laurence Olivier, 1944). Shakespeare adaptation. Mich., 4, 7 & 9:30 p.m. **CG. "California Split"** (Robert Altman, 1974). Elliott Gould, George Segal. Old A&D, 7 & 9 p.m. **C2. "Beethoven"** (Abel Gance, 1937). See Events. AH-A, 7 p.m. **"Young Torless"** (Volker Schlondorff, 1966). Adaptation of Robert Musil's classic about sadism and incipient fascism in a German boarding school. German, subtitles. AH-A, 8:40 p.m.

2 WEDNESDAY

★ "Related Housing Problems of the Elderly": Turner Geriatric Clinic
A series of Wednesday workshops and discussions continues through January 6. Topics are: "Crime and Security" (December 2), "Psychological Problems Related to Housing Planning" (December 9), "Community Services" (December 16), and "Legal and Financial Concerns and Services" (January 6).
10–11:30 a.m., Turner Geriatric Clinic, 1010 Wall. Free. 764–6831.

★ Drop-In Storytimes: Ann Arbor Public Library
A variety of formats from storytelling to finger plays. Primarily for children ages 2–6.
10:30–11 a.m., Ann Arbor Public Library. Free. 994–2345.

Twelve Days of Christmas
See 1 Tuesday. Two turtle doves at noon.

"13 Rue de L'Amour": True Grist Dinner Theatre
A turn-of-the-century French farce with lots of people in gorgeous costumes running in and out of closets and under beds at an over-active rooming house. By Georges Feydeau, familiar to Ann Arbor audiences from the Civic Theatre's recent production of "A Flea in Her Ear." Additional performances December 3–6, 9–13, 16–20, 23, 26–27, 30–31, and January 2.
1 p.m. (Wed. and Sat.), 5 p.m. (Sun.), 7 p.m. (Thurs.–Sat.), True Grist Dinner Theatre, Homer, Mi. (Take I-94 west to M-60, follow M-60 through Spring Arbor and Concord into Homer. The theater is on the left as you enter town.) $11 (Wed. & Sat. matinee), $16 (Thurs. & Sun.), $17 (Fri.), $18 (Sat. eve.). 517–568–4151.

★ Forest Management Seminar Series: U-M School of Natural Resources
U.S. Forest Service Associate Chief Douglas Leisz discusses **"The Agency and Its Missions—Changes Ahead?"**
3–5 p.m., Rm. 1040, Dana Bldg., U-M campus. Free. 764–7260.

Paula Kline and W.Gregory Etter in "13 Rue de l'Amour" at the True Grist Theatre, Wed.-Sun., all month.

Test Success Seminar

Hypnotherapist Terri White shows how to use hypnosis to increase concentration, memory, and test scores and to decrease test anxiety. Also, a free cassette recording for reinforcement. Also given December 7 and 14.

7 p.m., Michigan League Library. $18. 668-8843.

★ Clog Dance Class and Practice: U-M Folklore Society

Clog dancing is a Southern Appalachian step-dancing that combines the Irish jig with Canadian wooden shoe dancing.

7:30 p.m. (beginning instruction), 8–9:30 p.m. (intermediate practice), Michigan League Studio (basement). Free. 662–1642.

★ "Is War in the 1980's Suicide?: A Look at the European Peace Movement": Washtenaw County Committee Against Registration and the Draft

Talk by Peter Wallensteen of Sweden's Uppsala University and currently a visiting professor in the U-M Political Science Department. Refreshments.

7:30 p.m., Michigan Union Kuenzel Room. Free. 995–4754.

★ Christmas Bazaar: Ann Arbor Jaycee Auxiliary

Specialty baked goods, handmade items, and ornaments auctioned off by local auctioneers Braun and Helmer. Also, raffle of basket of holiday delicacies.

7:30 p.m., Georgetown Country Club, King George and Eisenhower. Free.

★ Financial Aids Information Night: Ann Arbor Public Schools

A chance for college-bound students and their parents to get some tips on how to fill out financial aid forms and where to look for sources of financial aid.

7:30 p.m., Pioneer High West Cafeteria (C-117). Free. 994–2150.

★ Society for the Promotion of American Music

U-M ethnomusicology grad student Dwight Thomas, recently returned from field work among the Old Order of River Brethren of central Pennsylvania, discusses this Mennonite group's living oral tradition of sacred music, with illustrations from his own field recordings. Refreshments.

7:30 p.m., Burton Tower 306. Free. 996–1417.

Betty Hancock and Donna Marie LaVere star in Lorca's "The House of Bernarda Alba," Trueblood Theatre, Wed.-Sat., Dec. 2-5.

"The House of Bernarda Alba": PTP Showcase Series

The final and perhaps most powerful work of Spain's greatest tragedian, Garcia Lorca's "Bernarda Alba" inaugurates U-M's renovated Trueblood Theatre. An impoverished but strong-willed widow attempts to preserve herself and her five daughters in a state of sepulchral purity, while the daughters struggle confusedly for life and freedom. Directed by U-M grad student David Pasto.

8 p.m., Trueblood Theatre, Frieze Bldg., 105 S. State. Tickets $2.50 at the Michigan League Box Office and at the door. 763–5213.

★ "The State of American Jewry": U-M Hillel Foundation

Lecture by Ismar Schorsch of the Jewish Theological Seminary in New York.

8 p.m., 1429 Hill. Free. 663–3336.

Romanian Folk Festival: University Musical Society

"Maramuresal," an acclaimed ensemble of fifty on its first American tour, features singers, dancers, and an orchestra in a visually dazzling presentation of Romanian folk culture.

8 p.m., Power Center. Tickets $5–$9 at Burton Tower and at the door. 665–3717.

FILMS

CFT. "Masculine — Feminine" (Jean-Luc Godard, 1966). The search for love among "the children of Marx and Coca-Cola," based on a story by Maupassant. Mich., 3 & 7 p.m. **"Breathless"** (Jean-Luc Godard, 1959). Jean-Paul Belmondo, Jean Seberg. French, subtitles. Mich., 4:45 & 9 p.m.

3 THURSDAY

★ Tasters' Fare Luncheon, Bake Sale and Bazaar: St. Nicholas Philoptochos Society

Homemade Greek pastries, Christmas items, St. Nicholas Greek Kouzina Cookbooks. Luncheon menu includes Greek baked chicken, Greek salad, Greek bread, and a Greek custard dessert, galopita.

10 a.m.–3 p.m. (luncheon, 11 a.m.–2 p.m.), St. Nicholas Greek Orthodox Church, 414 N. Main. Luncheon tickets $5 in advance only by calling Barb Batsakis, 973–1329; Eliana Papadakis, 769–0713; or St. Nicholas Church, 769–2945.

Twelve Days of Christmas

See 1 Tuesday. Three french hens at noon.

★ "Government Regulation: Pros, Cons, and Alternatives": U-M Business Forum on Social Issues

Speakers are: FDA consumer affairs officer Diane Place; Shirley Axon, the public member of the Governor's Hazardous Waste Management Committee; Ron Kitlas, a government relations attorney with Kellogg; CPA Neill Schmeichel of Ernst and Whinney; Phil Simon of PIRGIM's Clean Air Committee; and Katherine Manley of the Metro Detroit Better Business Bureau. Reception follows.

5 p.m., Hale Auditorium, Business Administration School, 904 Monroe. Free. 994–1463.

★ Coffee: Newcomers-Coterie Club of Ann Arbor

Coffee and several cheesecakes to sample. Coterie is open to anyone who has moved or returned to Ann Arbor within the last two years. (Once you join, you're in for life.) Also this month: Morning coffee (casual; children welcome) at 3076 Rumsey (484–4415), 10 a.m., December 8; Children's Christmas Party, 2–4 p.m., December 12; and New Year's Eve Dinner Dance, December 31. Advance reservations required for the children's party and the dinner dance. For information call 665–2020.

7:30 p.m., 641 Scio Church. Free. 994–5005.

★ Thursdayfest: State Street Area Association

Christmas caroling up and down State and on Liberty with the Community High Singers (December 3), the Pioneer High Choir (December 17), and a group to be announced (December 10).

7:30–9 p.m. Free. 663–6511.

★ "The Outcome of the AWACS Struggle": U-M Hillel Foundation

Lecture by Jonathan Kessler of the America-Israel Public Affairs Committee.

8 p.m., 1429 Hill. Free. 663–3336.

"Cabaret 81": St. Mary's Chapel Players

This song-and-dance revue features a Mexican dance troupe, a barbershop octet, vaudeville dance routines, music from "Cabaret," and more. Eighteen acts in all; fast-paced and festive. Student performers are joined by actors from the Black Sheep Theater and other guests. Tina Dasko, choreographer, and George Bufford, musical director. Saturday is benefit night, with a dessert buffet from The Patisserie. "Our south wall is falling down," says Father Bob Kern, "and we're going to build it back up."

8 p.m., Gabriel Richard Student Center, 331 Thompson. $5 (students, $4); Sat., $15 ($12.50 in advance at 331 Thompson, Mon.–Fri., 9 a.m. –5 p.m., 6–9 p.m.). 663–0557.

"Hotel Barges in Europe": U-M International Center

Film about 80-year-old cargo hulls that have been converted to luxury floating hotels on the canals of Holland, the Canal Du Midi, the Seine and Yvonne Rivers in France, and the Thames in England. Preceded by a cafeteria-style dinner featuring Dutch and Belgian dishes, 5–7:15 p.m., Michigan League (approximately $5).

8 p.m., Auditorium A, Angell Hall. $3. 764-9310.

"TV Dinner": Whole Art Theater

Three one-act satires explore TV and the people under its influence. Based in Lawrence, Michigan, and dedicated to bringing the fine arts to rural areas, Whole Art Theater is directed by Werner Krieglstein. It will be in residence at Canterbury Loft through December 6. Both "TV Dinner" and "Metamorphosis" (see December 5 listing) were performed in October at the pres-

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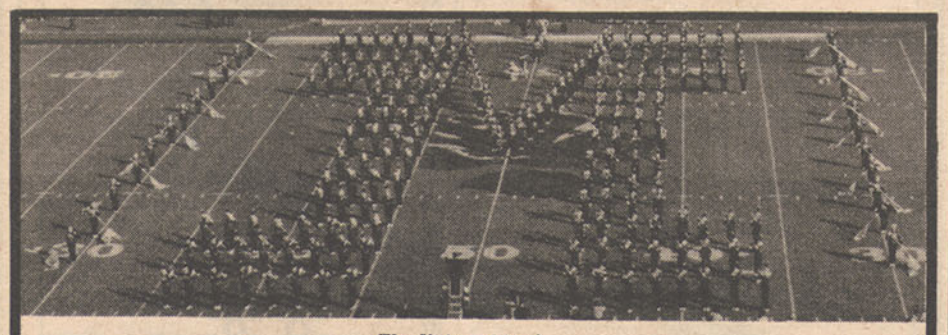

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CALENDAR /continued

tigious International Festival of Open and Alternative Theater.

8 p.m., Canterbury Loft, 332 S. State. $3. 665-0606.

"How to Succeed in Business Without Really Trying": UAC Soph Show

Abe Burrows' comic tale of J. Pierpont Finch's airy rise from window washer to the upper echelons of the business world. Frank Loesser's music includes "I Believe in You" and "The Brotherhood of Man." Produced by Brian Uitvlugt, directed by Mike Kaufman, and stars Greg Watt and Gayle Cohen.

8 p.m., Mendelssohn Theater. Tickets $5 at the Michigan Union Ticket Office and all CTC outlets. 763-1107.

"The House of Bernarda Alba": PTP Showcase Series

See 2 Wednesday. 8 p.m.

Comic Opera Guild: Black Sheep Repertory Theatre

If you missed the Guild's fall show when it opened at the Michigan Theater in October, here's another chance to see it. Features "The Festival of the Doves," a one-act "zarzuela" (the Spanish form of operetta that combines operetta with Spanish stage farce) by Thomas Breton, often called "the Spanish Offenbach." A couple who habitually insult each other get tired of this, agree to go to the festival with someone else, and get back together at the end. In a new translation by the Guild's Tom Petiet, this may be the first English version of "Festival" ever performed in America. Also on the program, musical highlights from Leonard Bernstein's "Candide."

8:15 p.m., 104 E. Main, Manchester. $7 (students and seniors, $5; under 18, $3). 428-9280.

FILMS

AAFC. "The Story of O" (Just Jaeckin, 1975). A woman goes to a secluded retreat in search of erotic adventures. Rated X. Nat. Sci., 7 & 10:20 p.m. **"Empire of Passion"** (Nagisa Oshima, 1978). Passion and murder. Rated X. Nat. Sci., 8:40 p.m. **CFT. "The Hound of the Baskervilles"** (Sidney Lanfield, 1939). Basil Rathbone and Nigel Bruce as Holmes and Watson. Mich., 3:15 & 7 p.m. **"The 7 Percent Solution"** (Herbert Ross, 1976). Sherlock Holmes meets Sigmund Freud. Nicol Williamson, Robert Duvall, Alan Arkin, Vanessa Redgrave. Mich., 5 & 8:45 p.m. **CG. "Butch Cassidy and the Sundance Kid"** (George Roy Hill, 1969). Paul Newman, Robert Redford, Katharine Ross. Old A&D, 7 & 9:05 p.m. **CLC. "A Clockwork Orange"** (Stanley Kubrick, 1971). Malcolm McDowell, Patrick Magee. Based on Anthony Burgess' novel. SA, 8 p.m.

4 FRIDAY

★ 2nd Annual Non-Traditional Career Day for Women: Women's Resource Task Force

A chance for women considering non-traditional careers to meet with other women currently employed. With guest speaker Jo DeRoche, past trainmaster and current chief of labor cost and productivity with the U.S. Railway Association. Also, showing of films, **"You Can Get There From Here"** and **"Rosie the Riveter."** Includes free lunch. Reservations not necessary, but call in advance if you can, so organizers will have an idea how many to expect for the lunch. Also, call if you would like to serve as a resource person or know someone else who would.

9:30 a.m.–4 p.m., Artist Gallery Dining Room, Student Center Bldg., Washtenaw Community College, 4800 Huron River Drive. Free. 973-3621.

Twelve Days of Christmas

See 1 Tuesday. Four calling birds at noon.

★ Annual Christmas Sale: Kiwanis Club of Ann Arbor

Mostly second-hand items. Includes Christmas games and decorations, books, records, and winter sporting goods such as skates and skis. No clothing.

1–8 p.m., Kiwanis Activities Center, Washington at First St. Free. 662-7886.

★ Peaceable Community Games: Washtenaw County Coordinating Council for Children at Risk

A training session for "new games," non-aggressive, cooperative forms of athletic games.

The U-M Contemporary Directions Ensemble performs the music by U-M alumnus George Crumb in Rackham Auditorium, Fri.-Sat., Dec. 4-5.

For teachers, social workers, coaches, parents, etc.

3–5 p.m., County Parks and Recreation Commission Gymnasium, 4133 Washtenaw. Free. 973-RISK.

"TV Dinner": Whole Art Theater

See 3 Thursday. 7 & 9 p.m.

★ "Positive Ways to Cope with Family, Friends, and the Holidays": Ann Arbor Area Resolve

Talk by Sue Golden. Resolve provides information, referral and support to people with reproductive problems. Coffee & refreshments.

7:30 p.m. Ann Arbor Public Library. Free. 994-3299, 761-8587.

"How to Become Dentally Self-Sufficient": Wholistic Health Council

Director of Oramedics International Robert Nara introduces the principles of preventive dentistry. Preceded at 7 p.m. by an herb tea.

7:30 p.m., Wesley Lounge, 602 E. Huron. $2 (students, $1). 973-1546.

U-M Hockey vs. Ohio State

7:30 p.m., Yost Arena. $3–$4 (students, $2). 764-0244.

★ Undergraduate Bacchanalia: Guild House Poetry Series

U-M creative writing students read from their work.

8 p.m., 802 Monroe. Free.

★ U-M Contemporary Directions Ensemble

A very special occasion. Features the music of guest composer George Crumb, a U-M School of Music graduate who, at 51, is a leading contemporary American composer, the one whose work has the widest appeal. His emotionally powerful music has an immediately ravishing appeal to the ear, and he is especially noted as a composer of fine vocal music. Tonight's program includes Madrigals, Book IV, three settings of Garcia Lorca's poetry for soprano with a varying instrumental group; Vox Balaenae (Voice of the Whale), composed after listening to the singing of the humpback whale; Four Nocturnes; and Celestial Mechanics (Makrokosmos IV), "cosmic dances for amplified piano." The Ensemble is conducted by the youthful Carl St. Clair, a "whiz kid," we are told, who would have a major position by now but for his love of Ann Arbor.

8 p.m., Rackham Auditorium. Free. 764-0583.

"Morning's at Seven": PTP Best of Broadway

Originally produced in 1939, Paul Osborn's sentimental comedy did not become a hit until its 1980 Broadway revival. Set in a small Midwestern town (based on Osborn's childhood recollections of life in Kalamazoo), the action transpires between the two back porches of adjoining Victorian houses and involves four sisters, three husbands, a wallflower desperately bent on marriage, and a reluctant fiancé. Performed by a New York-based touring company.

8 p.m., Power Center. Tickets $10–$16 at the Michigan League Box Office and at the door. 763-5213.

"How to Succeed in Business Without Really Trying": UAC Soph Show

See 3 Thursday. 8 p.m.

"The House of Bernarda Alba": PTP Showcase Series

See 2 Wednesday. 8 p.m.

"Cabaret 81": St. Mary's Chapel Players

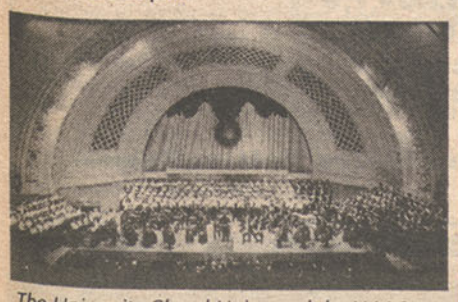
See 3 Thursday. 8 p.m.

Comic Opera Guild:
Black Sheep Repertory Theatre
See 3 Thursday. 8:15 p.m.

Handel's "Messiah": University Musical Society
Presented by members of the University Choral Union and the U-M Symphony, with soloists Susan Belling, soprano, Melanie Sonnenberg, contralto, and Joseph Evans, tenor. Donald Bryant conducts.
8:30 p.m., Hill Auditorium. Tickets $2–$7 at Burton Tower and at the door. 665–3717.

FILMS

AAFC. "This Is Elvis" (Malcolm Leo and Andrew Scott, 1981). Rare home movies, documentary footage, recreated action. MLB 4, 7 & 10:20 p.m. **"Jailhouse Rock"** (Richard Thorpe, 1957). Elvis' self-choreographed performance of the title song is his one moment of greatness in Hollywood. MLB 4, 8:30 p.m. **ACTION. "Holiday"** (George Cukor, 1938). Cary Grant, Katharine Hepburn. Nat. Sci., 7 p.m. **"Philadelphia Story"** (George Cukor, 1940). Cary Grant, Katharine Hepburn, Jimmy Stewart. Nat. Sci., 9 p.m. **CFT. "M*A*S*H"** (Robert Altman, 1970). Donald Sutherland, Elliott Gould. Mich., 2:30, 7 & 11:15 p.m. **"The Long Goodbye"** (Robert Altman, 1973). Elliott Gould as Raymond Chandler's Phillip Marlowe. Mich., 4:45 & 9:15 p.m. **CG. "Days of Heaven"** (Terrence Malick, 1978). Richard Gere. Old A&D, 7 & 9 p.m. **CLC. "Dirty Harry"** (Don Siegel, 1971). Clint Eastwood. SA, 8 p.m. & midnight. **C2. "Kagemusha"** (Akira Kurosawa, 1980). Clan rivalries and feudal wars in 16th century Japan. Japanese, subtitles. AH-A, 7 & 9:45 p.m. **GAR. "The Wanderers"** (Philip Kaufman, 1979). Portrait of 1963 Bronx street life with popular rock 'n' roll soundtrack. Room 100 HH, 7 & 9 p.m. **MED. "Star Trek"** (Robert Wise, 1979). Original TV cast. MLB 3, 7 & 9:30 p.m.



The University Choral Union and the U-M Symphony perform Handel's "Messiah" in Hill Auditorium, Fri.-Sun., Dec. 4-6.

5 SATURDAY

★ **Recycle Ann Arbor**
Collection date for the area bounded by Main, Stadium, and Liberty. To use this free service, area residents should place recyclables on the curb in front of their houses by 8 a.m. Newspapers and magazines should be separated and bundled securely. Remove the labels from metal cans and flatten them. Glass must be separated by color and free of metal foil, rings, and caps. For further information, call 665-6398.

★ **Annual Holiday Bazaar: Daycroft School**
Foodstuffs, canned items, baked goods from different ethnic groups, craft items, stocking stuffers, holiday decorations. Also, a fish pond for children.
8 a.m.–1 p.m., Daycroft School, on Nordman off Packard, two blocks west of Platt. Free.

★ **Annual Bazaar: Senior Citizens' Guild**
Baby items, stuffed toys, handmade quilts, knit items, pinecone wreaths, and a bake sale.
9 a.m.–6 p.m., 502 W. Huron. Free.

★ **"Dutch Treat":**
Ann Arbor Christian Reformed Church
Features Dutch baked specialities such as oliebollen, banket, and Dutch apple pies. Also, handicraft items, novelty cookies, and the Dutch cookbook, "Eet Smakelijk."
9 a.m.–noon, Ann Arbor Christian Reformed Church, 1717 Broadway. Free.

★ **Holiday Bazaar: Colonial Square Preschool**
Baked goods, a raffle, ornaments, handicrafted gifts, and a children's table of items under $1.
9 a.m.–4 p.m., Colonial Square Community Bldg., 3012A Williamsburg. Free.

★ **Christmas Festival of the Arts**
Approximately 100 area artists and craftsmen, some demonstrating their work. Cider, donuts, a light lunch, and dinner served by local Girl Scouts. Kids can visit Santa.
9 a.m.–6 p.m., County Farm Council Grounds, Saline–Ann Arbor Rd. Free.

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Old-Fashioned Christmas Carolling Party.
December 9th · 7:00 pm

Santa Claus · free donuts
special guests · free hot chocolate
sing-a-long · family fun

We will gather at the Arborland parking lot (park free, of course), then board AATA buses for an escorted parade to downtown Ann Arbor. There we will gather at the Federal Building for a program of Christmas music, after which we will travel back to Arborland for free hot chocolate and donuts.

This program is brought to you courtesy of the Ann Arbor Transportation Authority, Arborland Merchants Association, Radio Station WAAM, and the Ann Arbor Bank and Trust Company.

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Happy Holidays from the Campus Inn

We invite you to a special series of luncheon choral concerts:

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DECEMBER 11	THE CHORALIERS— Pioneer High School
DECEMBER 14	CLAGUE CONCERT CHOIR— Clague Intermediate School
DECEMBER 15	THE CHORALAIRES— Scarlett Intermediate School
DECEMBER 16	COMMUNITY HIGH SINGERS & "FINE ARTS REPERTORY COMPANY"— Community High School
DECEMBER 17	HURON HIGH SINGERS— Huron High School
DECEMBER 18	UNIVERSITY OF MICHIGAN WOMENS' GLEE CLUB

Performances—12:10-12:30 Street Scene/12:40-1:00 pm Victors

Campus Inn

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CFT

Classic Film Theatre
at the Michigan

603 E. Liberty 662-8848

DECEMBER

Tues. 1st:	**Henry V** 4, 7, 9:30
Wed. 2nd:	**Masculine-Feminine/Breathless** 3, 4:45, 7, 9
Thur. 3rd:	**Hound of the Baskervilles/7% Solution** 3:15, 5, 7, 8:45
Fri. 4th:	**M-A-S-H/The Long Goodbye** 2:30, 4:45, 7, 9:15, 11:15
Tues. 8th:	**Cabaret** 4, 7, 9:15
Wed. 9th:	**Yojimbo/Sanjuro** 3, 5, 7, 9
Sun. 13th:	**Breaking Away** 3, 5, 7, 9
Tues. 15th:	**Julius Caesar** 4, 7, 9:15
Wed. 16th:	**Stolen Kisses/Bed & Board** 5:30, 7, 8:45, 10:20
Thur. 17th:	**Midnight Cowboy/The Graduate** 3, 5, 7, 9
Fri. 18th:	**The Pink Panther/P.P. Strikes Again** 5, 7, 9, 11
Sat. 19th:	**The Adv. of Robin Hood/Captain Blood** 5, 7, 8:45, 10:30
Sun. 20th:	**The Grapes of Wrath/East of Eden** 2:45, 5, 7, 9:15
Tues. 22nd:	**Gigi/Meet Me in St. Louis** 3, 5, 7, 9
Wed. 23rd:	**It's a Wonderful Life** 4, 7, 9:15
Sat. 26th:	**Gone With the Wind** 12, 4, 8
Sun. 27th:	**The Wizard of Oz** 1, 3, 5, 7, 9
Tues. 29th:	**Romeo & Juliet** 4, 7, 9:30
Wed. 30th:	**Blow Up** 4, 7, 9
Thur. 31st:	**Treasure of Sierra Madre/Maltese Falcon** 3, 5:15, 7, 9:15

University Artists & Craftsmen Guild Presents

CHRISTMAS ART FAIR

Includes works of over 150 artists & craftsmen

SATURDAY DECEMBER 12 10 AM-8 PM

U-M COLISEUM, ANN ARBOR FIFTH AVE. AT HILL ST. 763-4430

SUNDAY DECEMBER 13 10AM-5 PM

LIVE ENTERTAINMENT ADMISSION FREE CHILDRENS AREA

CALENDAR /continued

"Images of Professionalism: Issues for Women in Science Conference": U-M Continuing Education for Women

Panel discussions on issues and realities of the workplace, especially for women science students. Keynote speech by Georgetown biology professor Ellen Henderson, and luncheon address by U-M physicist Jens Zorn.

9 a.m.–2 p.m., Rackham East Conference Room. Free (lunch $4). 763–1353.

★ 12th Annual Ski Swap: U-M Ski Team

All ski related equipment, mostly downhill but some cross-country. Used items and some inventory from local ski shops. All priced low. Sellers can bring in items for sale December 4, 10 a.m.–4 p.m. and pick up checks or unsold merchandise on December 6, noon–4 p.m. U-M Ski Team takes an 18% commission on all sales.

9 a.m.–9 p.m., U-M Coliseum, corner of Hill St. & Fifth Ave. Free. 994–5144.

★ Annual Christmas Sale: Kiwanis Club of Ann Arbor

See 5 Saturday. 9 a.m.–noon.

★ Annual Bazaar: St. Andrew's Episcopal Church Women

Stars Winnie-the-Pooh, Kanga and Roo, Eeyore, Tigger, and Piglet. Fancy lined tote bags, decorative pillows, hand-decorated yardstick holders with yardsticks, Christmas stockings, and stuffed animals. Also, a Craft Booth, Pantry Booth, cookie decorating. Special events include ringing of the 3-octave handbells from Whitechapel Foundry, England, by junior and senior high students (11:30 a.m.–12:15 p.m.); the scurling of bagpipes by Robert Lovell, accompanied on the drums by Father Alex Miller (noon–1:30 p.m.); and a display of model trains by 5th–6th grade church-school boys. Lunch served, 11 a.m.–1:30 p.m. Babysitting provided.

9:30 a.m.–2:30 p.m., 306 N. Division. Free.

The Christmas Star: U-M Exhibit Museum Planetarium

Audio-visual examination of the sky as it must have appeared to the three wise men, and speculation about probable astronomical explanations of the Star of Bethlehem that heralded the coming of a new age. Additional shows every Saturday and Sunday through December, and December 28–31 (2 and 3 p.m.).

10:30 & 11:30 a.m. (Sat.), 2, 3, & 4 p.m. (Sat.–Sun.), Exhibit Museum, Geddes at N. University. 75¢. (Children under 5 not admitted.) 764–0478.

★ St. Nicholas Day Arts and Crafts Fair: St. Francis Church

Artists and craftspeople from Michigan and Ohio display and sell their work. Dolls and toys, doll house miniatures, dried arrangements, ornaments, ceramics, macrame, crochet and knitted items, hats, duck decoys, paintings, and more. Also, a St. Nicholas Surprise Booth and a St. Nicholas Workshop where children ages 5–10 can make gifts for family and friends.

11 a.m.–7:30 p.m., St. Francis Church, 2270 E. Stadium. Free.

★ Bookworms Anonymous Discussion Club: Ann Arbor Public Library

All 5th–6th graders welcome to discuss Lloyd Alexander's *The Book of Three.*

3–4 p.m., Ann Arbor Public Library. Free. 994–2345.

"Franz Kafka's Metamorphosis": Whole Art Theater

This adaptation of Kafka's fable about a man who awakens to find himself transformed into a giant insect features a theater environment of phosphorescent light and eerie non-verbal sound. For more about the Whole Art Theater, see December 3 listing.

7 & 9 p.m., Canterbury Loft, 332 S. State. $3. 665–0606.

Wheelchair Basketball Game

The Ann Arbor-Ypsilanti Wheels, sponsored by the Center for Independent Living, vs. a team from Pontiac.

7 p.m., Warner Gymnasium, EMU Campus. $1. For additional schedule, call Pat at 971–0277.

U-M Hockey vs. Ohio State.

7:30 p.m., Yost Arena. $3–$4 (students, $2). 764–0244.

"Freeing Human Resources": Rudolf Steiner Institute

Lecture by Peter T. Goble, a teacher at the Ann Arbor Rudolf Steiner School.

8 p.m., 1923 Geddes. $3 (students and seniors, $2). 662–6398.

★ Residential College Singers' Winter Concert

A variety of music from 15th-century Italian madrigals to a 20th-century speaking chorus. Featured work is Ralph Vaughan Williams' "Fantasia on Christmas Carols."

8 p.m., Residential College Auditorium, East Quad. Free. 763–0176.

PTP's Best of Broadway series brings "Morning's at Seven" to the Power Center, Fri.-Sun., Dec. 4-7.

★ U-M Contemporary Directions Ensemble

See 4 Friday. 8 p.m. Tonight's program, more pieces by George Crumb: Apparition (elegiac songs and vocalises for soprano and amplified piano based on twenty lines selected from Whitman's "When Lilacs Last in the Dooryard Bloom'd"); Eleven Echoes of Autumn (Echoes I); Five Pieces for Piano; and Lux Aeterna, an unearthly, surreal piece which calls for very unorthodox instrumentation (including a bass flute, tablas, Indian elephant bells, and a sitar), costumed performers, lighting, and a dancer.

Square Dance and Contra: Ann Arbor Friends of Traditional Music/U-M Folklore Society

All dances taught; beginners welcome. Music provided by U-M Folklore Society members.

8 p.m., Michigan Union. $2.50 (members, $2). 995–8879.

"The House of Bernarda Alba": PTP Showcase Series

See 2 Wednesday. 8 p.m.

"Morning's at Seven": PTP Best of Broadway

See 4 Friday. 8 p.m.

"Cabaret 81": St. Mary's Chapel Players

See 3 Thursday. 8 p.m.

"How to Succeed in Business Without Really Trying": UAC Soph Show

See 3 Thursday. 8 p.m.

Comic Opera Guild: Black Sheep Repertory Theater

See 3 Thursday. 8:15 p.m.

Handel's "Messiah": University Musical Society

See 4 Friday. 8:30 p.m.

FILMS

AAFC. "9 To 5" (Colin Higgins, 1981). Jane Fonda, Lily Tomlin, Dolly Parton. MLB 3, 7 & 9 p.m. **ACTION. "The Buddy Holly Story"** (Steve Rash, 1978). Gary Busey. MLB 4, 7 & 9:15 p.m. **CG. "Straw Dogs"** (Sam Peckinpah, 1971). Dustin Hoffman, Susan George. Old A&D, 7 & 9:05 p.m. **CLC. "The Texas Chainsaw Massacre"** (Tobe Hooper, 1974). Martin Sheen, Sissy Spacek. SA, 8 p.m. **C2. "The Decline of Western Civilization"** (Penelope Spheeris, 1980). Documentary of LA punk scene with X, Black Flag, The Circle Jerks, and others. AH-A, 7 & 9 p.m. **MED. "Atlantic City"** (Louis Malle, 1981). Burt Lancaster, Susan Sarandon. Nat. Sci., 7 & 9 p.m.

6 SUNDAY

★ Huron River Canoe Trip: Sierra Club

Canoe the Huron after the crowds have gone and enjoy its quiet beauty.

For details and reservations (by December 4), call 769–1139. Free.

★ St. Nicholas Day Arts and Crafts Fair: St. Francis Church

See 5 Saturday. 9:15 a.m.–2 p.m.

★ Children's Festival and Bazaar: Rudolf Steiner School

Candledipping, gift wrap making, a puppet show, raffle, games, and caroling, a Children's Corner with gift items affordable for children, and a cafe with delicacies from around the world. Also, unique Waldorf toys handmade by parents and friends of the school according to Rudolf Steiner's educational toymaking principles.

11 a.m.–5 p.m., 2796 Packard. Free. 973–0643.

★ Arts Festival and Carnival: Congregation Beth Israel

For the first time the festival features works of local artists and craftsmen: Barbara Brodsky, metal sculpture; Muriel Cohen, monogrammed calligraphy stationery; Carol Furtado, weaving; Jean Gilman, silver jewelry; Kelly Ross, pottery; Gaye Rutherford, batik; Judy and Karen of The Flower Cellar, silk and dried flower arrangements and quilted and appliqued pillows. Also, a large assortment of watercolors, lithographs, and silkscreens from the Danielle Peleg Art Gallery, specialist in Israeli art. Also, plants, homemade gifts, carnival games and prizes, baked goods, and a gift shop with Chanukah necessities.

11 a.m.–3 p.m., Beth Israel, 2000 Washtenaw. Free.

★ 8th Annual Country Christmas at Cobblestone Farm

For this two-Sunday celebration the farmhouse is decorated with traditional greens and period arrangements of dried flowers and fruit, with an old-fashioned Christmas tree decorated with homemade ornaments typical of the mid-19th century. Christmas music by the Sacred Harp Singers, the Michael Malley Singers, and the Slauson Intermediate School Quartet (the first two groups, December 13 only). Also, raffle of a gingerbread house, bake sale, and a Country Christmas Gift Shop featuring handmade Christmas decorations, Christmas tree and gift items, Cobblestone Farm notecards, a pioneer Michigan cookbook, the latest edition of the "Historic Michigan Travel Guide," and remaining copies of Ann Arbor artist Charles Ciccarelli's print of Cobblestone Farm. Anyone with contributions of handmade gift items, ornaments, or baked goods should call 663–7872.

Noon–4 p.m., 2781 Packard at Buhr Park. Free. 662–1671.

Jay de Vries is clarinet soloist for the Ann Arbor Chamber Orchestra's Holiday Dessert Concert in the Michigan League Ballroom, Thurs.-Fri., Dec. 10-11.

★ Christmas Festival of the Arts

See 5 Saturday. Noon–6 p.m.

"Morning's at Seven": PTP Best of Broadway

See 4 Friday. 2 & 8 p.m.

Handel's "Messiah": University Musical Society

See 4 Friday. 2:30 p.m.

★ Symphony Band of Ann Arbor

This 65-member community band, directed by Victor Bordo, opens its fifth season with a program featuring three works only recently transcribed for band: the first movement of Tschaikovsky's Symphony #6 ("Pathetique"), Holst's "Dance of the Spirits of Fire," and Purcell's Overture to "Dido and Aeneas." Also, the

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Bar service available on request

Party dates available until December 22.

Contact Barb Burns
at 487-4108 for details
or reservations

Hoyt Center

Eastern Michigan University

CALENDAR /continued

first movement of Howard Hanson's Symphony #2 ("Romantic") and Grainger's "Molly on the Shore."

3 p.m., Huron High Auditorium. Free.

Comic Opera Guild: Black Sheep Repertory Theatre

See 3 Thursday. 4 p.m.

"Franz Kafka's Metamorphosis": Whole Art Theater

See 5 Saturday. 7 & 9 p.m.

★ U-M USO Chamber Orchestra

A virtuoso ensemble from the University Symphony Orchestra performs Mozart's Symphony No. 32, Wagner's Siegfried Idyll, Debussy's Afternoon of a Faun, and Villa-Lobos' Bachianus Brasileiras.

8 p.m., Rackham Auditorium. Free. 764-0583.

★ Residential College Chamber Music Concert

More than forty musicians in a variety of ensembles perform vocal and instrumental works by Telemann, Strungk, Thomas Morley, Danzi, and others. Directed by Jane Heirich.

8 p.m., Residential College Auditorium, East Quad. Free. 763-0176.

"Strategic Moves I: An ERA Benefit Performance and Dance"

Featured performers are Misbehavin', a swing-styled jazz vocal group; Jedi Afro-Jazz Dance Troupe, an African dance group, with drummers Buffy Berg, Kathy Moore, Lee Gold, and Lynn Crawford; and Ann Doyle, Kathy Moore, and Jesse Richards, who sing pop songs with guitar accompaniment. Also, an opening ten-minute update on the status of ERA by Margot D. Morrow, president of Michigan NOW.

8 p.m., Michigan Union Ballroom. Donations $3-$5 or more. 668-7731 (eves.).

FILMS

ACTION. "Winnie the Pooh" (Walt Disney). Animated film based on characters created by A. A. Milne. MLB 3, 1 & 3:30 p.m. **CG. Ann Arbor Film Festival Highlights: The First Nineteen Years.** Three completely different shows. Mich., 7, 9 & 11 p.m. **"The Old Man and the Sea"** (John Sturges, 1958). Spencer Tracy. Based on Hemingway's novella. Old A&D, 7 p.m. **"The Sound and the Fury"** (Martin Ritt, 1959). Yul Brynner, Joanne Woodward. Soap-opera-ization of Faulkner's classic novel. Old A&D, 9 p.m. **MED. "Small Change"** (Francois Truffaut, 1974). Explores the world of children in a small French town. French, subtitles. MLB 4, 7 & 9 p.m.

7 MONDAY

Twelve Days of Christmas

See 1 Tuesday. Five gold rings at noon.

★ Resume Critiquing: U-M Continuing Education for Women Career of the Month

Counselors available to critique your resume.

6-9 p.m., CEW Library, 350 S. Thayer. Free. 763-1353.

★ Monthly Meeting: Ann Arbor Recorder Society

Beginning through advanced players of the recorder and other early instruments welcome.

8 p.m., Forsythe Junior High Band Room, Newport Rd. Free. 662-8374.

U-M Men's Basketball vs. Northern Michigan

8 p.m., Crisler Arena. $5. 764-0244.

FILMS

AAFC. "Paper Moon" (Peter Bogdanovich, 1973).Ryan O'Neal, Tatum O'Neal, Madeline Kahn. Old A&D, 7 p.m. **"Daisy Miller"** (Peter Bogdanovich, 1974). Cybill Shepherd, Cloris Leachman, Eileen Brennan. Based on Henry James's novella. Old A&D, 8:45 p.m. **CG. Ann Arbor Film Festival Highlights: The First Nineteen Years.** Three completely different shows. Mich., 7, 9 & 11 p.m.

8 TUESDAY

★ Free Noon Hour Film Series: U-M Women's Studies

A program of "Oldies But Goodies From the Fabulous Fifties" features **"Good Grooming for Girls," "How Much Affection?"** and **"Why Study Home Economics?"**

Noon, 2235 Angell Hall. Free. 763-2047.

Twelve Days of Christmas

See 1 Tuesday. Six geese a-laying at noon.

★ Booked for Lunch: Ann Arbor Public Library

Ann Arborites Alfred Slote and Garnet Garrison, who write under the pseudonym A. H. Garnet, discuss their latest mystery, *The Santa Claus Killer.*

12:10 p.m., Ann Arbor Public Library. Free. Bring a bag lunch; coffee & tea provided. 994-2333.

U-M Women's Basketball vs. Cleveland State

7 p.m., Crisler Arena. $1. 764-0244.

"Building Self Esteem"

Registered rebirther Bob Egri gives a workshop in building self-esteem.

7:30-10 p.m., 1402 Hill. $15. 665-6924.

★ David Budbill: U-M Residential College

Budbill, a Vermont poet whose work draws heavily on New England rural culture, reads from his work. His books include *The Chainsaw Dance* and *From Down to the Village.*

8 p.m., Benzinger Library, East Quad. Free. 763-0176.

The Blue Front Persuaders are joined by the Velveeta's and Ragnar Kvaran for a Children's Community Center benefit, Rick's, Tues., Dec. 8.

Vienna Chamber Orchestra and Philippe Entremont: University Musical Society

The thirty-year-old orchestra has won worldwide acclaim for its polished and stylish performances of Mozart and Haydn. Entremont conducts and is piano soloist.

8:30 p.m., Hill Auditorium. Tickets $5-$13 at Burton Tower and at the door. 665-3717.

"Blue Wave Meets New Wave": Children's Community Center Benefit

The third in CCC's popular series of rock 'n' roll benefits. Tonight's show features Ragnar Kvaran, the Ann Arbor new wave band called "the Fleetwood Mac of the 80's" by *Rolling Stone* critic Tom Carson. Their six-song LP "Wrecked on Love" has been widely picked up for national distribution and is soon to be released on a French label. Also, the combustible, swing-styled R&B classics and "blue wave" originals of the Blue Front Persuaders, with new bassist Jake Lewandowsky. Joining the Persuaders are the Velveetas, a three-woman R&B vocal group with a repertoire that includes "Mr. Lee," "Money Honey," and "C. C. Rider." The Velveetas are Kathy Butler, Lelia Raley (WCBN's Lola Rebop), and Lou Brothers. They are new, and they are good. To benefit CCC, a non-profit, co-operative day care center.

9 p.m., Rick's American Cafe, 611 Church. $3. 663-4392.

Bow Wow Wow: Tidal Wave Series

The creation of former Sex Pistol mastermind Malcolm McLaren, Bow Wow Wow features a fifteen-year-old female lead vocalist, Annabella Lwin. (A Burmese native, she claims to be a distant relative of U Thant.) Backed by the piratical punk mayhem of Adam and the Ants' original Ants, guitarist Matthew Ashman, bassist Leroy Gorman, and drummer Dave Barbarossa. Their celebration of home taping, "C30-C60-C90 Go!," was named "single of the year" in England, and numbers like "Elimination Dancing," "Go Ape Crazy," and "W.O.R.K." ("What's the matter with not having a job?") have made them Ann Arbor's most current cult attraction.

9:30 p.m., Second Chance, 516 E. Liberty. Tickets $8.50 at Schoolkids, PJ's Used Records, and all CTC outlets. 994-5350.

FILMS

CFT. "Cabaret" (Bob Fosse, 1972). Liza Minnelli, Joel Grey. Mich., 4, 7 & 9:15 p.m. **CG. "Day for Night"** (Francois Truffaut, 1973). Truffaut plays a film director making "Meet Pamela" in this light-hearted tribute to the cinema. French, subtitles. Old A&D, 7 & 9:05 p.m.

U-M Gilbert & Sullivan Society rehearses for "Utopia, Limited," Mendelssohn Theatre, Wed.-Sat., Dec. 9-12.

9 WEDNESDAY

Twelve Days of Christmas
See 1 Tuesday. Seven swans a-swimming at noon.

★ Arborland Sing-Along
All who come will be bused to the Federal Building for carol singing and brought back at 8:45 p.m. for hot chocolate and cookies.
7 p.m., Arborland Mall. Free. 971-1825.

U-M Wrestling vs. Penn State
7:30 p.m., Track & Field Bldg. $1. 764-0244.

"Utopia, Limited": U-M Gilbert & Sullivan Society
In celebration of its 35th anniversary, the Society presents this rarely performed comic operetta which calls for fourteen tenors and a cast of fifty. "Utopia" has its share of romantic sub-plots but is unusual for Gilbert and Sullivan in that the emphasis is on political satire. Set in the island paradise kingdom of Utopia, the operetta follows the political intrigue as the Utopians transform their island into their vision of paradise: another England! Features "Eagle High," one of Gilbert and Sullivan's best choral pieces, some very funny villains, and some fine political satire. Directed by Terry Matthies and David Pollitt, who have cut "Utopia," we are told, "to jazz it up." These productions generally sell out very quickly, so get your tickets early.
8 p.m., Mendelssohn Theater. Tickets $5 (Wed.-Thurs. & Sat. matinee), $6 (Fri.-Sat.) by mail (send check made out to Gilbert & Sullivan Society and self-addressed stamped envelope to G&S Society, 1307 Jones, Ann Arbor 48105) or, after December 7, at the Michigan League Box Office. 761-7855.

"The House of Bernarda Alba": PTP Showcase Series
See 2 Wednesday. 8 p.m.

J. B. Hutto
With his riveting gospel-styled vocals and explosive slide guitar, Hutto is one of the most compelling of the rocking urban bluesmen. He can serve up barrages of fast shuffles and boogies to pack the dance floor or cheerfully uncork an audience with a passionately slow blues. His former backing groups include the Fabulous Thunderbirds and the Nighthawks; he calls his current group, the New Hawks, his "dream band."
9:30 p.m., Rick's American Cafe, 611 Church. $3. 996-2747.

J.B. Hutto at Rick's, Dec. 9

FILMS

CFT. "Yojimbo" (Akiro Kurosawa, 1961). Toshiro Mifune as an unemployed samurai. Japanese, subtitles. Mich., 3 & 7 p.m. **"Sanjuro"** (Akiro Kurosawa, 1962). Sequel to "Yojimbo." Mich., 5 & 9 p.m. **CG. "Othello"** (Stuart Burge, 1965). Laurence Olivier, Maggie Smith. Old A&D, 6:30 & 9:30 p.m. **C2. "A Woman Is a Woman"** (Jean-Luc Godard, 1961). Part musical, part tragedy, part comedy. French, subtitles. MLB 3, 7 p.m. **"My Life to Live"** (Jean-Luc Godard, 1962). Godard's most-examined film explores words and their relations to reality. French, subtitles. MLB 3, 8:40 p.m. **MED. "On the Waterfront"** (Elia Kazan, 1954). Marlon Brando, Rod Steiger. Nat.Sci., 7 p.m. **"Mr. Smith Goes to Washington"** (Frank Capra, 1939). Jimmy Stewart, Jean Arthur. Nat. Sci., 9 p.m.

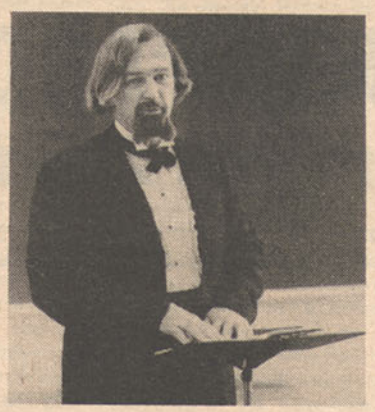
10 THURSDAY

★ 34th Annual Greens Market: Ann Arbor Branch of the Women's National Farm and Garden Association
Features cut greens and decorated wreaths. Also, a do-it-yourself shop, handcrafted items, knit items, attic treasures, baked goods, a drawing for a two-night holiday for two in Toronto. Lunch available, 11:30 a.m.-1:30 p.m.
10 a.m.-3 p.m., Women's City Club, 1830 Washtenaw. Free. 665-7319.

Twelve Days of Christmas
See 1 Tuesday. Eight maids a-milking at noon.

★ Drop-In Storytimes: Ann Arbor Public Library
See 2 Wednesday. 4-4:30 p.m.

★ Introduction to the Use of Affirmations and Therapeutic Breathing Technique
Workshop by registered rebirther Gretchen Gardner.
7:30-9:30 p.m., 1402 Hill. Free. 665-8410.



Bert Hornback reads Dickens' "A Christmas Carol," U-M Museum of Art, Fri., Dec. 11.

★ "Racism Taking New Forms in the 80's: What Can We Do About It?": Ypsilanti NAACP/ Ann Arbor-Ypsilanti Women's International League for Peace and Freedom
Speakers are Llenda Jackson of the Michigan Alliance Against Racist and Political Repression, and John Powell of the Ann Arbor School Board and the American Friends Service Committee. Followed by discussion. Held in commemoration of Human Rights Day.
7:30 p.m., Ann Arbor Public Library. Free. 483-0737, 483-0058.

Thursdayfest: State Street Area Association
See 3 Thursday. 7:30 p.m.

★ Fall Colloquium: U-M Committee Concerned with World Hunger
David Brower, Executive Director of Michigan CROP (the hunger organization of World Church Service) discusses **"Kampuchea: The Road to Self-Sufficiency."**
8 p.m., Michigan Union Conference Room #5. Free. 663-5445.

Holiday Dessert Concert: Ann Arbor Chamber Orchestra
A cabaret-style concert features table seating by candlelight, a selection of choice desserts from the League's kitchens, complimentary coffee and tea, and wine, sherry, and champagne available for purchase. The musical program is highlighted by Josef Blatt's Concertino for Clarinet and Strings, with the Intrada Wood Quintet's Jay de Vries as featured soloist. Blatt, for twenty-four years the School of Music's Director of Opera and Orchestras, still lives in Ann Arbor and, at 80, continues to compose new work. Composed in the early Seventies, the Concertino was last performed in 1974. Also on the program, Mozart's Divertimento No. 2, Benjamin Britten's Simple Symphony, and Haydn's Sym-

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phony No. 72. Followed by a carol sing-along. Seating limited; advance reservations recommended.

8 p.m., Michigan League Ballroom. Tickets $11 (includes reserved seating, dessert, and coffee or tea) at Michigan Theatre Box Office or charged to major credit cards at 996-0066.

"Reagan's Programs and Their Effect on Michigan's Economic Slump": UAC Viewpoint Lectures/U-M Young Americans for Freedom

Michigan tax amendment author and Republican gubernatorial candidate Richard Headlee discusses how programs similar to Reagan's can bring Michigan out of its economic slump.

8 p.m., Michigan Union Kuenzel Room. $1. 763-1107.

★ U-M Jazz Band

Louis Smith directs a program of tunes by Thad Jones, John Coltrane, and Woody Herman and performs some of his own originals as well.

8 p.m., Rackham Auditorium. Free. 761-9460.

★ Christmas Party: Washtenaw County Historical Society

Features folk-dancing by the Cobblestone Dancers, led by Robin Warner. Refreshments.

8 p.m., Salvation Army Citadel, 100 Arbana at Huron. Free. 761-5537.

"The House of Bernarda Alba": PTP Showcase Series

See 2 Wednesday. 8 p.m.

Mirage Dance Collective performs at Canterbury Loft, Fri.-Sat., Dec. 11-12.

"Utopia, Limited": U-M Gilbert & Sullivan Society

See 9 Wednesday. 8 p.m.

"Cinderella": Black Sheep Repertory Theatre

Rogers and Hammerstein's witty version of this old folk tale features clever lyrics and expanded parts for hilarious minor characters. Stars Tracy Paul and John Zimmerman.

8:15 p.m., 104 E. Main, Manchester. $7 (students and seniors, $5; under 18, $3). 428-9280.

FILMS

AAFC. "Moscow Does Not Believe in Tears" (Vladimir Menshov, 1980). Funny, tender love story of a young Russian factory girl hoping to improve herself. Won Oscar for best foreign film. AH-A, 7 & 9:30 p.m. **ACTION. "The Harder They Come"** (Perry Henzell, 1973). Jimmy Cliff. Great reggae soundtrack. Nat. Sci., 7 & 9 p.m. **CG. "The Left-Handed Gun"** (Arthur Penn, 1958). Paul Newman as Billy the Kid. From Gore Vidal's play. Old A&D, 7 p.m. **"Cool Hand Luke"** (Stuart Rosenberg, 1967). Paul Newman. Old A&D, 9 p.m. **CLC. Three Stooges Festival.** SA, 8 p.m.

11 FRIDAY

Twelve Days of Christmas

See 1 Tuesday. Nine ladies dancing at noon.

★ International Holiday Celebration: Ann Arbor Multi-Ethnic Alliance/ Historic District Commission

Seasonal music, refreshments, and holiday decorations from the many ethnic groups represented in the Alliance.

4-8 p.m., Kempf House, 312 S. Division. Free. 996-3008.

"Jonah Who Will Be 25 in the Year 2000": Cinema 2

Swiss director Alain Tanner, one of the world's best filmmakers, doesn't make mistakes. His work is always successful, disciplined and spare. Usually it is erotic, funny, and political—not your standard combination of ingredients. Tanner's love for his characters is expressed in films that also build on a vaguely Marxist base. **"Jonah"** is his happiest film. A group of friends, young and counter-cultural, attempt to live well in bourgeois Switzerland. The odds against them are steep, but they don't give up easily.

—Richard Meisler

7 p.m., Natural Sciences Bldg. $2.

★ "Too Old For What?": American Civil Liberties Union

A discussion of age discrimination. Who does it help? Who does it hurt? Should we tolerate it? On hand are Susan Hartman, directing attorney of the Senior Citizens Law Program of Legal Services of Southeastern Michigan; Carol Hollenshead, program development director of the U-M Institute of Gerontology; Ken Morse, a trial attorney with the Equal Employment Opportunity Commission; and attorney Zena Zumeta.

7:30 p.m., Michigan Union Pendleton Room. Free. 761-6798.

★ "Making Your Dreams Come True": School of Metaphysics

Lecture by School of Metaphysics director Laurel Fuller. Also this month: lecture by Vic Vigansky on "How To Make Stress Work For You," December 18.

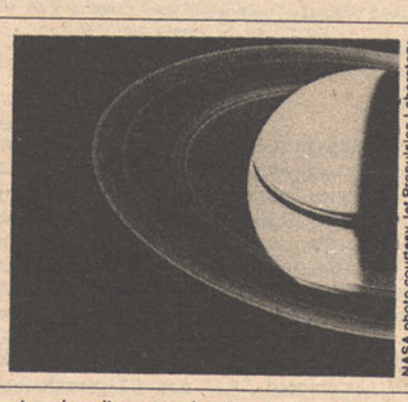
7:30 p.m., 1029 Fountain. Free. 996-1363.

★ Space Shuttle and Voyager/Saturn: Astrofest Program 105

"Space Shuttle: A Remarkable Flying Machine," NASA's spectacular film on Shuttle's first magnificent flight in April, begins the program. After that, we may have (depending on availability) some first clips on last month's second flight—the first time in human history a spacecraft re-orbited. But we'll have to postpone the originally advertised full report on that flight's science results until some time early next year, since the flight itself was delayed. Instead, I'll tell you some more of the incredible discoveries Voyager 2 made as it flew past Saturn, its moons, and its amazing space environment—which Voyager 2 discovered includes the hottest matter known anywhere in our Galaxy, one *billion* degrees Fahrenheit, forty times hotter than the *center* of the Sun. The moons include at least two chock full of organic matter like that which led to life's origin on Earth around four billion years ago, and one with a probable Earth-like ocean of liquid water, the one substance absolutely necessary to life as we know it. This lecture is understandable whether or not you attended our *first* Voyager 2/Saturn program in October, but (in case you did) won't duplicate it. The program is heavily illustrated with slides, film clips, and audio tapes of natural radio sounds Voyager 2 recorded near Saturn, including a hair-raising recording of the bombardment it endured as it flew through the ring system itself, as it had to if it was to go on to Uranus and Neptune (a thing that is now technologically possible but may be killed by Earthly politicians).

—Jim Loudon

7:30 p.m., Modern Languages Building, Auditorium 3. Free. 994-3966.



NASA photo courtesy Jet Propulsion Laboratory.

Jim Loudon discusses the discoveries of Voyager 2 at MLB3, Fri., Dec. 11.

"Attitudinal Healing": Wholistic Health Council

Mike Whitty of the Detroit Association of Humanistic Psychology discusses a two-year networking project on global healing. Preceded at 7 p.m. by an herb tea.

7:30 p.m., Wesley Lounge, 602 E. Huron. $2 (students, $1). 973-1546.

U-M Dance Company performs in the Power Center, Fri.-Sun., Dec. 11-13.

U-M Dance Company

U-M dance students perform works by faculty choreographers. The program includes Willie Feuer's "Sunsets, Birds, and Other Small Occurrences," a response to the rhythms of the sunset with a commissioned score by Gregory Ballard; Gay Delanghe's "Motor Tango," a dialogue of gestures between four female couples; Elizabeth Weil Bergman's "Tikal," a dance based on the experience of seeing the ruins of Tikal, Guatemala, which uses three twelve-foot sculptures by John Merigian; and Vera Embree's "Kafo," an adaptation of African initiation ceremonies that features live drumming and combines traditional African movement with Afro-American techniques.

8 p.m., Power Center. Tickets $5 (U-M students with ID, $3) at the Michigan League Box Office and at the door. 763-5213.

"Arrivals and Departures": Mirage Dance Collective

Perhaps the final appearance of this six-year-old teaching and performance collective. Funding cutbacks for workshops in the public schools have forced all the members of the collective to take full-time jobs, and after a series of frustrating hassles with their landlord, they recently gave up their studio at 621 E. William. Tonight's program features solo performances by Sue Schell, Halinda Ujda, and Joan Derry, and a modern dance group piece. Also, musical accompaniment by flautist Tom McGovern and pianist Julie Fink.

8 p.m., Canterbury Loft, 332 S. State. $3. 665-0606.

Prokofiev's "Cinderella": Ann Arbor Ballet Theatre

This community group of more than thirty dancers presents the famous ballet based on Charles Perreau's version of the fairy tale, with taped music by Prokofiev. Choreographed and directed by Ballet Theatre director Carol Scharp. Featured dancers are Kristine Konz, Alide Schat, Amy Copperman, Kathryn Scharp, Tracy Holland, Dianna Warren, James Prezeslawski, and Michael Moses. Appealing to children as well as adults.

8 p.m., Michigan Theater. $5 (children, $2.50). 668-8480.

★ "A Christmas Carol"

U-M English professor and Dickens aficionado Bert Hornback reads Dickens' Christmas classic. Preceded at 7:45 p.m. by a performance of Christmas music by the Cantabile Brass Quintet: Bart MacMillan and Carolyn Bybee, trumpet; Alan Taplin, horn; Nancy Vogt, trombone; Robert Calkins, tuba. Followed by Christmas caroling around the U-M campus.

8 p.m., U-M Museum of Art. Free. 763-1231.

"Baroque Music at Christmas Time": Flauto e Basso Baroque Duo

Thomas Cirtin, baroque flute, and Daniel Jencka, harpsichord and baroque harp, present a

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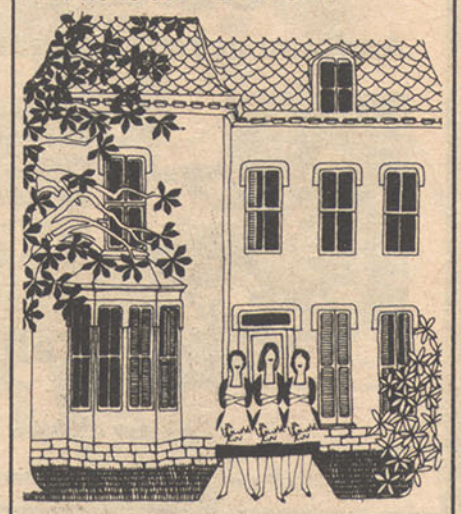

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CALENDAR /continued

program of French noels, "Greensleeves," and other festive music from the 17th and 18th centuries. Complimentary wine served at intermission.

8 p.m., First Unitarian Church, 1917 Washtenaw. Tickets $5 (children, $3) at the door. For information about advance sales at a substantial discount, call 656-1574.

"Amahl and the Night Visitors": St. Andrew's Players

Gian-Carlo Menotti's opera (about a crippled peasant boy and his mother who are visited by three kings following a star) has become a part of American Christmas tradition. Two boys share the demanding title role: Bejun Mehta, 13, who has performed the role on several previous occasions, and David Ryder, 12, a member of the St. Andrew's Junior Choir. Also appearing: Barbara Hilbish, Rev. Andrew Foster, Charles Hatcher, and Father Alex Miller. Directed by Nancy and Ted Heusel. Musical director Thomas Strode conducts a 17-piece orchestra. This is the first musical production of St. Andrew's Players, southeast Michigan's oldest liturgical repertory company.

8 p.m., St. Andrew's Episcopal Church, 306 N. Division. $5 in advance at the church office or at the door. 663-0518.

"A Christmas Carol": EMU Players

Thomas Haas's dramatization of Dickens's Christmas classic.

8 p.m., Quirk Auditorium, EMU campus. $4.50. 487-1221.

Kristine Konz of the Ann Arbor Ballet Theatre as "Cinderella," at the Michigan Theatre, Fri., Dec. 11.

★ Full Moon Meditation Ceremony: Universal Life Church

Stanley Zurawski, proprietor of a local isolation tank, leads all who are interested in "establishing contact with our Higher Self and thereby having access to the Universal Consciousness." All faiths invited.

8 p.m., Galaxy Room, Crystal House (use front entrance), 3250 Washtenaw. Free. 434-7445.

"Utopia, Limited": U-M Gilbert & Sullivan Society

See 9 Wednesday. 8 p.m.

Holiday Dessert Concert: Ann Arbor Chamber Orchestra

See 10 Thursday. 8 p.m.

"The House of Bernarda Alba": PTP Showcase Series

See 2 Wednesday. 8 p.m.

"Cinderella": Black Sheep Repertory Theatre

See 10 Thursday. 8:15 p.m.

FILMS

AAFC. "Reggae Sunsplash." Documentary of the annual Jamaican reggae festival with Bob Marley, Peter Tosh, Burning Spear, and others. AH-A, 7 & 10:20 p.m. **"Roadie"** (Alan Rudolph, 1980). Meatloaf, Art Carney, with performances by Roy "the Golden Boy" Orbison, Blondie, Alice Cooper, and others. AH-A, 8:40 p.m. **CG. "Wolfen"** (Michael Wadleigh, 1981). Albert Finney, Gregory Hines. Old A&D, 7 & 9:15 p.m. **CLC. "Richard Pryor Live in Concert"** (Jeff Margolis, 1979). Uncensored. SA, 8 p.m. **C2. "Jonah Who Will Be 25 in the Year 2000"** (Alain Tanner, 1976). See Events. Swiss French, subtitles. Nat. Sci., 7 p.m. **"Get Out Your Handkerchiefs"** (Bertrand Blier, 1978). Comedy of the new morality. French, subtitles. Nat. Sci., 9 p.m. **MED. "Oliver"** (Carol Reed, 1968). Musical based on Dickens's *Oliver Twist*. MLB 4, 6:30 & 9:15 p.m.

Jewelry at the U-M Artists & Craftsmen Guild's Christmas Fair, U-M Coliseum, Sat.-Sun., Dec. 12-13.

12 SATURDAY

★ Annual Winter Sale: Ann Arbor Potters' Guild

Features functional and non-functional pieces made of porcelain, stoneware, ovenware, and smoked raku. Includes a table for young collectors with items priced from 50¢ to $1.50.

10 a.m.-5 p.m., 201 Hill. Free. 663-4970.

★ 7th Annual Christmas Art Fair: U-M Artists and Craftsmen Guild

Original pieces, both functional and decorative, by over 150 national and state artists and craftsmen in all media. Prices range from $5 to $500; quality in this educational guild ranges from competent to excellent. Also, continuous entertainment. Today's entertainment schedule: Ann Arbor Recorder Society Quartet (10 & 11 a.m.); to be announced (noon); wool spinning demonstration by Margaret Shaw (1 p.m.); Jr. Sterling Chamber Players (2 p.m.); mime & storytelling by Jerry the Fool (3 p.m.); to be announced (4 p.m.); wool spinning demonstration by Carol and Larry Roggow (5 p.m.); to be announced (6 p.m.); U-M Residential College Chamber Players (7 p.m.).

10 a.m.-8 p.m., U-M Coliseum, Corner of Hill St. and Fifth Ave. Free. 763-4430.

★ U-M Artists and Craftsmen Show: Arborland

Fifty members of the U-M Artists and Craftsmen Guild exhibit and sell their work. Media range from paintings and pottery to jewelry and fibers.

10 a.m.-9:30 p.m., Arborland Mall. Free. 971-1825.

Holiday Gift-Making Workshop: East Side Co-op Drop-In Center

Children ages 3-6 invited to make one or more holiday gifts and tags, print their own wrapping paper, and share a snack.

10 a.m.-noon or 1-3 p.m., First Unitarian-Universalist Church, 1917 Washtenaw. $5. To register, call 663-5979.

★ Sight-Trek Homecoming Parade and Reception: SEVA

Ann Arborites Clarke and Pat Ball, David Kahn, and Stu Merritt spent June through late November hiking from Canada to Mexico along the Rockies. Their purpose was to draw attention to and raise funds for Chelsea-based SEVA Foundation's program for combatting blindness in Nepal. Details are still being worked out, but today's events include a downtown parade, featuring the four hikers, to end at City Hall for a reception and presentations from Mayor Belcher.

U-M Co-ed Gymnastics: Wolverine Invitational

Noon (prelims), 7 p.m. (finals), Crisler Arena. $1. 764-0244.

Children's Holiday Workshop: Weekend Minicamp for Kids

Children ages 5 and up create handmade gifts, play cooperative games, and watch a holiday movie. Includes snack and gift-making materials. Reservations required. Also held 12:30-5:30 Saturday, December 19.

12:30-5:30 p.m. $12. For location and reservations, call 994-0749.

"Utopia, Limited": U-M Gilbert & Sullivan Society

See 9 Wednesday. 2 & 8 p.m.

"A Christmas Carol": EMU Players
See 11 Friday. 2 & 8 p.m.

★ Sweet Adelines
Christmas carols performed by 25-30 members of this barbershop harmony chorus.
2, 3 & 4 p.m., Arborland Mall. Free. 971-1825.

★ Community Open Meeting: Gray Panthers of Southeastern Michigan
Report from delegates to the national Gray Panther convention and an evaluation of the White House Conference on Aging, both held in early December. Gray Panthers is not for senior citizens only; all invited.
3-5 p.m., 2nd floor conference room, Fire Station, 111 N. Fifth Ave. Free. 665-5348.

★ Annual Pre-Christmas Bazaar and White Elephant Sale: Ann Arbor Community Center
7:30 p.m., Ann Arbor Community Center, 625 N. Main. Free.

"Festival of Dance": Artworlds
Pieces learned and rehearsed during the fall term are performed by students and by Artworlds' instructors Scott Read, Noonie Hamp, Deborah Sipos, Frances Zapella, and Whitely-Ann Setrakean. The program includes ballet, jazz, modern, and ethnic dancing.
8 p.m., 213½ S. Main. $2. 994-8400.

Prokofiev's "Cinderella": Ann Arbor Ballet Theatre
See 11 Friday. 8 p.m.

"The House of Bernarda Alba": PTP Showcase Series
See 2 Wednesday. 8 p.m.

U-M Dance Company
See 11 Friday. 8 p.m.

"Arrivals and Departures": Mirage Dance Collective
See 11 Friday. 8 p.m.

"Amahl and the Night Visitors": St. Andrew's Players
See 11 Friday. 8 p.m.

"Cinderella": Black Sheep Repertory Theatre
See 10 Thursday. 8:15 p.m.

Concerto Soloists of Philadelphia: University Musical Society
Performing with this ensemble of fifteen of Philadelphia's finest young artists is Hermann Baumann, French horn virtuoso, internationally regarded as the finest horn player of modern times.
8:30 p.m., Rackham Auditorium. Tickets $5.50 -$8.50 at Burton Tower and at the door. 665-3717.

FILMS

AAFC. "Dumbo" (Ben Sharpsteen, 1941). Animated Disney classic. MLB 4, 7 & 9 p.m. **ACTION. "Monty Python and the Holy Grail"** (Terry Gilliam and Terry Jones). Arthurian England hilariously defrocked. MLB 3, 7, 8:40 & 10:20 p.m. **CG. "Duck Soup"** (Leo McCarey, 1933). The Marx Brothers unveil the original Voodoo economics. Old A&D, 8:30 p.m. **"Horse Feathers"** (Norman Z. McLeod, 1932). Marx Brothers show how a university and an athletic program should be run. Old A&D, 7 p.m. **"Animal Crackers"** (Victor Heerman, 1930). Marx Brothers, Margaret Dumont, and several aces. Old A&D, 10 p.m. **CLC. "The Life of Brian"** (Terry Jones, 1978). The Monty Python group spoofs New Testament fundamentalism. SA, 8 p.m. **C2. "My Brilliant Career"** (Gil Armstrong, 1978). Australian hit about an independent, intelligent girl in the outback and her encounter with the gentry. AH-A, 7 & 9 p.m. **MED. "Raging Bull"** (Martin Scorcese, 1980). Robert DeNiro. Nat. Sci., 7 & 9:30 p.m.

17th Annual Community Messiah Sing at St. Clare's Church, Sun., Dec. 13.

13 SUNDAY

Annual Winter Sale: Ann Arbor Potters' Guild
See 12 Saturday. 10 a.m.-3 p.m.

★ Winter Birds: County Park and Recreation Nature Walk
With a great supply of birch catkins, tamarack cones, and sumac berries, Park Lyndon's Embury Woods is a great place to find winter birds.
10 a.m., north parking lot, Park Lyndon, N. Territorial, 1 mile east of M-52. Free. 994-2575.

★ Second Sunday Open House: Motor City Theater Organ Society
The annual "Home for the Holidays" program features several local intermission organists taking turns performing Christmas music for a sing-along. Followed by an open console, in which members of the audience are invited to try their hand at the big Barton Theater organ. Christmas cookies and coffee at intermission.
10 a.m., Michigan Theater. Free. 663-1829.

Ars Musica presents a Christmas concert in St. Andrew's Church, Sun., Dec. 13.

★ 7th Annual Christmas Art Fair: U-M Artists & Craftsmen Guild
See 12 Saturday. 10 a.m.-5 p.m. Today's entertainment: watercolor demonstration by Sandra Weed (10 a.m.); wool spinning demonstration by Margaret Shaw (11 a.m.); "Coro Polifonico Tedesco," U-M Madrigal Singers (noon); Jim McMurray, folk singer (12:30 p.m.); EMU Master Mimes (1:30 p.m.); Chinese brush painting demonstration by Sandra Weed (2:30 p.m.); Al Bray, jazz guitar (3 p.m.); Ann Arbor Recorder Society Quartet (4 p.m.).

★ U-M Artists and Craftsmen Guild: Arborland
See 12 Saturday. 11 a.m.-6 p.m.

★ 8th Annual Country Christmas at Cobblestone Farm
See 6 Sunday. Noon-4 p.m.

★ Waterloo Trail Hike or Ski: Sierra Club
Another in a series of hikes along the Sierra Club's adopt-a-trail to inspect for maintenance needs. If there's a heavy snow, this will be a ski outing.
1 p.m. Meet at Ann Arbor City Hall. Free. For exact plans, call 971-9013.

U-M Women's Swimming vs. Pittsburgh
1 p.m., Matt Mann Pool. $1. 764-0244.

17th Annual Community Messiah Sing
Anyone interested welcome to join this unrehearsed community performance of Handel's Christmas oratorio: professional, semi-professional, serious amateurs, young, old, children, family groups, church choirs, etc. Vocal scores and orchestra parts provided. All prospective orchestra players should call Emerson Hoyt at 761-6099 as soon as possible. Refreshments.
1:15 p.m. (orchestra reports), 2 p.m. (singers report), St. Clare's Church, 2309 Packard. $1 donation requested. 761-6099.

U-M Women's Basketball vs. De Paul
2 p.m., Crisler Arena. $1. 764-0244.

"A Christmas Carol": EMU Players
See 11 Friday. 2 & 7 p.m.

Gemini Children's Concert
Ann Arbor's most popular acoustic performers, Laszlo and Sandor Slomovits, with a child-tested and approved program of old world folk songs, original songs, and poetry/music combinations. Except for an Ark benefit in January, this is to be their last concert for some time. In January they begin work on songwriting projects funded by a grant from the Michigan Council for the Arts. Laszlo will be writing more songs, like his popular "Waltz of the Old Lovers," which highlight the qualities of greatness hidden in the lives of ordinary people, and Sandor will be setting poems of contemporary poets to music. After completing this work, Gemini will embark

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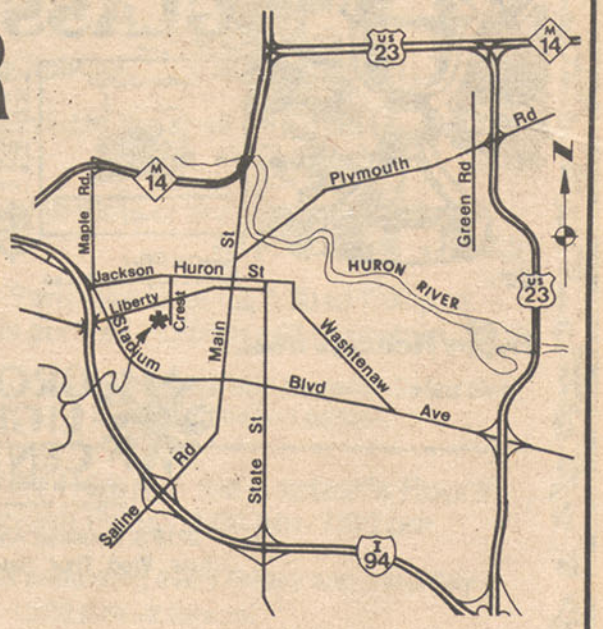

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CALENDAR /continued

upon an Eastern tour in the spring.
2 p.m., The Ark, 1421 Hill. $2. 761–1451.

★ Friends of Four-Hand Music
Ensemble piano and performances of piano with organ. All invited to play or listen.
2 p.m., 618 Eberwhite. Free. 663–3942.

Studio Dance Performance: Ann Arbor Recreation Department
Students and instructors in the Cultural Arts Dance Classes perform children's ballet, modern dance and folk dances.
2:30 p.m., Eberbach Cultural Arts Bldg., 1220 S. Forest. 50¢. 994–2326.

Ars Musica
Already the largest (thirteen musicians) Midwestern group regularly performing baroque music on original instruments, Ars Musica is adding nine guest performers for this special Christmas concert: four strings, two trumpets, two horns, and a tympanist using a pair of 18th-century tympani from U-M's Stearns Collection. Early instruments yield different tones than contemporary audiences are accustomed to. The valveless trumpets are mellower than their modern descendants, and the tympani produce a lighter, drier, more colorful but less booming sound. The program features the American premiere on original instruments of Handel's festive Water Music Suite; Corelli's Christmas Concerto; and a Vivaldi cello concerto with soloist John Dunham. Followed by a Christmas carol sing-along.
3 & 8 p.m., St. Andrew's Episcopal Church, 306 N. Division. Tickets $4–$9 at Liberty Music and the Michigan Theatre Box Office. 662–3976.

U-M Dance Company
See 11 Friday. 3 p.m.

"Cinderella": Black Sheep Repertory Theatre
See 10 Thursday. 4 p.m.

FILMS

ACTION. "Rocky and Bullwinkle on Parade." Animated favorites, complete with "Fractured Fairy Tales," "Mr. Peabody," and "Underdog." MLB 3, 7, 8:40 & 10:20 p.m. **CFT. "Breaking Away"** Peter Yates, 1979). Four young townies in Bloomington, Indiana, show up the collegiate snobs in the big bicycle race. Sleeper hit of the Seventies. Mich., 3, 5, 7 & 9 p.m. **CG. "Mary Poppins"** (Robert Stevenson, 1964). Julie Andrews, Dick Van Dyke. Old A&D, 6:30 & 9 p.m. **MED. "Romeo and Juliet"** (Franco Zeffirelli, 1968). Superb Shakespeare adaptation. MLB 4, 7 & 9:30 p.m.

14 MONDAY

★ Holiday Bazaar and Bake Sale: Stone School P.T.O.
Emphasis on inexpensive items for children to purchase for their siblings and parents.
10 a.m.–4 p.m., 2800 Stone School Road. Free.

Twelve Days of Christmas
See 1 Tuesday. Ten lords a-leaping at noon.

★ Christmas Gathering: Ann Arbor Center for Independent Living Social Club
Live entertainment, food and beverage provided. Bring a gift to exchange. Reservations required. The Center is a six-year-old non-profit agency that provides services to handicappers in Washtenaw and nearby counties to help them live independently in the community.
6:30–9:30 p.m., Moose Lodge, 390 S. Maple (behind Westgate Shopping Center). Free. For reservations or information, call 971–0277.

★ "Design That Enables": U-M School of Art/ U-M Office of Affirmative Action
This audio-visual evening includes an interdepartmental exhibit on design of equipment, environments, and aids for the disabled. Also, a short series of design presentations.
7–9 p.m., Slusser Gallery, Art and Architecture Bldg., Bonisteel at Murfin, North Campus. Free. 763–3000.

Michigan Theater
Tree decorating and carol singing, with live music from the Classic Chamber Players. Refreshments.
7 p.m., Michigan Theater. $1. 668–8480.

★ General Meeting: Ann Arbor Chapter of the Michigan Solar Energy Association
Discussion of the accomplishments of the Chapter's committees on technical assistance, education, government policy, and promotion. Preceded by coffee at 7 p.m. and a film, "Solar Energy: It's Working in Michigan," at 7:30 p.m. All invited.
8 p.m., Ann Arbor Public Library. Free. 663–4706 (eves.).

FILMS

ACTION. "Young Frankenstein" (Mel Brooks, 1975). Gene Wilder, Madeline Kahn, Peter Boyle MLB 3, 7 & 9:15 p.m.

The Pittsburgh Ballet Theatre performs Tchaikovsky's "Nutcracker" at the Power Center, Fri.-Sun., Dec. 18-20.

15 TUESDAY

Twelve Days of Christmas
See 1 Tuesday. Eleven pipers piping at noon.

★ "Merlin": Young People's Theatre
Magic, giants, and nonsense, based on the story of King Arthur.
7 p.m., Crowley's Court, Arborland Mall. Free. 996–3888.

Dave Brubeck: Eclipse Jazz
Widely respected and immensely popular, modern jazz composer/pianist Brubeck performs his "La Fiesta de la Posada," a musical re-enactment of the Christmas story in Latin American tradition. Brubeck is joined in this performance by the Abbot Elementary School Children's Choir, the Ann Arbor Cantata Singers Adult Choir, and the Ann Arbor Chamber Ensemble. After a brief intermission, Brubeck performs a set with his famed quartet.
8 p.m., Hill Auditorium. Tickets $6.50–$8.50 at the Michigan Union Ticket Office and all CTC outlets. 763–6922.

FILMS

CFT. "Julius Caesar" (Joseph Mankiewicz, 1953). Excellent version of Shakespeare with Marlon Brando, James Mason, Sir John Gielgud. Mich., 4, 7 & 9:15 p.m.

16 WEDNESDAY

Twelve Days of Christmas.
See 1 Tuesday. Twelve drummers drumming at noon.

★ Turner Geriatric Clinic
The program for the monthly workshop is still unplanned but will include entertainment and holiday treats.
3:30 p.m., Salvation Army Citadel, 100 Arbana. Free. 764–2556.

W.C. Fields Triple Feature: Cinema Two
Film comedies do not generally wear well. They become dated and they tend to drag. A W.C. Fields triple-feature will certainly confirm this generalization, but it is still hard to resist. He drinks, he juggles, he talks out of the side of his mouth. Every once in a while it all becomes inspired and hilarious. During the car chase at the end of "Sucker," the steering wheel comes off in his hands. W.C. shrewdly observes that if this keeps up, the resale value of this car will be nil.
— Richard Meisler
7 p.m. ("Never Give a Sucker an Even Break"), 8:30 p.m. ("Million Dollar Legs"), and 10 p.m. ("It's a Gift"), Auditorium A, Angell Hall, $3 for all 3 films.

The Ann Arbor Civic Theatre brings back the Twenties in "The Boyfriend" in the Mendelssohn Theatre, Wed.-Sat., Dec. 16-19.

★Clog Dance Class and Practice: U-M Folklore Society
See 2 Wednesday. 7:30 p.m.

"The Boyfriend": Ann Arbor Civic Theatre
An Eighties production of Sandy Wilson's Fifties parody of the stock Twenties musical. Features a lighter-than-light plot (boy meets-gets-loses-gets back girl), many identical subplots, and seventeen convincingly faithful twenties-style musical numbers. Stars father-and-daughter team Angelo and Lisa Angelocci as a father and daughter, along with Joy Vronsky, C. Taylor Nichols, and Misbehavin's Susan Dawson. Directed by Rob Nuismer and choreographed by Peter Hedlesky.
8 p.m., Mendelssohn Theatre. Tickets $6 (Wed.-Thurs. and Sat. matinee), $7 (Fri.-Sat.). 662-7282.

★Gala Holiday Concert: Ann Arbor Symphony Orchestra
The program features Vaughan Williams' Fantasia on "Greensleeves," Chabrier's Espana Rhapsody, and three of Debussy's Nocturnes for Orchestra and Women's Chorus: "Clouds," "Festivals," and "Sirens." Joining the Symphony for the Nocturnes is the U-M Women's Glee Club. Also, the winners of the Symphony's annual Youth Soloist Competition, pianists Bertha Lin and Marian Lee and cellist James Wilson, perform a movement from concertos by Mendelssohn and Kabalevsky.
8:30 p.m., Hill Auditorium. Free.

FILMS

CFT. "Stolen Kisses" (Francois Truffaut, 1968). Truffaut's tender lyricism at its best. French, subtitles. Mich., 5:30 & 8:45 p.m. **"Bed and Board"** (Francois Truffaut, 1970). Sequel to "Stolen Kisses." French, subtitles. Mich., 7 & 10:20 p.m. **C2. "Never Give a Sucker an Even Break"** (Eddie Cline, 1941), **"Million Dollar Legs"** (Eddie Cline, 1932), and **"It's a Gift"** (Norman McLeod, 1935). See Events AH-A, 7, 8:30 and 10 p.m., respectively.

Robert Beaupre plays Ernest Hemingway in "Hem," at the Black Sheep Theatre, Sat.-Sun., Dec. 26-27.

17 THURSDAY

★1st Annual Kerrytown/Farmer's Market Christmas Sing
"We're starting a tradition, trying to outmatch Detroit's Christmas Sing," says organizer Betsy Mall. Mayor Belcher starts the affair off with a few words, and WAAM's Fat Bob Taylor emcees and leads the audience in carol singing. Electric piano accompaniment; songsheets available. Free refreshments provided.
7-8 p.m., Farmer's Market area of Kerrytown. Free. 769-1848, 662-4221.

★General Meeting: Sierra Club
Members and friends are encouraged to bring 10-15 of their favorite and/or recent slides of nature and outdoor activities. Screen and projector provided.
7:30 p.m., Ann Arbor Public Library. Free. 663-8305.

Thursdayfest: State Street Area Association
See 3 Thursday. 7:30 p.m.

"The Boyfriend": Ann Arbor Civic Theatre
See 16 Wednesday. 8 p.m.

"Cinderella": Black Sheep Repertory Theatre
See 10 Thursday. 8:15 p.m.

FILMS

AAFC. "What's Up, Tiger Lily?" (Senkicki Tanizuchi and Woody Allen, 1966). A real Japanese thriller hilariously rewritten and redubbed by Allen. AH-A, 7 & 10 p.m. **"I Changed My Sex"** (Edward Wood, 1953). Recently re-discovered camp classic. Bela Lugosi. AH-A, 8:30 p.m. **ACTION. Three Stooges Shorts.** Nat. Sci., 7 & 10:20 p.m. **"The Three Stooges in Orbit."** Stooges feature film. Nat. Sci., 8:40 p.m. **CFT. "Midnight Cowboy"** (John Schlesinger, 1969). Dustin Hoffman, Jon Voight. Mich., 3 & 7 p.m. **"The Graduate"** (Mike Nichols, 1967). Dustin Hoffman, Anne Bancroft, Katharine Ross. Mich., 5 & 9 p.m. **CG. "Shaft"** (Gordon Parks, 1971). Richard Roundtree. Old A&D, 7 & 9 p.m. CLC. **"A Christmas Carol"** (Brian Desmond Hurst, 1975). Faithful version of the Dickens classic. Free. SA, 8 p.m.

18 FRIDAY

"Self-Awareness Through Improvisational Drama": Wholistic Health Council
Actress Joy Vronsky of Berkeley discusses "bioenergetics" as a means of self-discovery. Preceded by an herb tea.
7:30 p.m., Wesley Lounge, 602 E. Huron. $2 (Students, $1). 973-1546.

Academy of Early Music
The Ann Arbor Consort of Voices, directed by Edward Parmentier, is joined by a baroque orchestra directed by David Douglas which includes the Ann Arbor Consort of Viols and assorted extras: violins, theorbos (six-foot lutes), a bassoon, a double-bass, and a sackbuts (a Renaissance trombone). The program features Heinrich Schutz's 17th-century Christmas oratorio, **"The History of the Birth of Jesus Christ,"** and additional polychordal choral motets and instrumental pieces. Schutz's oratorio is a colorful theatrical piece, similar to the "Messiah" in structure. Different instruments play at different times: the evangelist narrator is a tenor solo, the angels are accompanied by viols, the high priest by the sackbuts, Herod by trumpets, the shepherds by recorders and bassoons, etc. Douglas, the double-bassist with Ars Musica, plays violin tonight. He says, "St. Thomas Church is a wonderful acoustic space. You get a real ringing sound, and it has a large performing area to accommodate the large number of performers."
8 p.m., St. Thomas Church, 520 Elizabeth. Tickets $5 (members, $4; students and seniors, $2.50) at the Michigan Union Ticket Office and at the door. 996-5578.

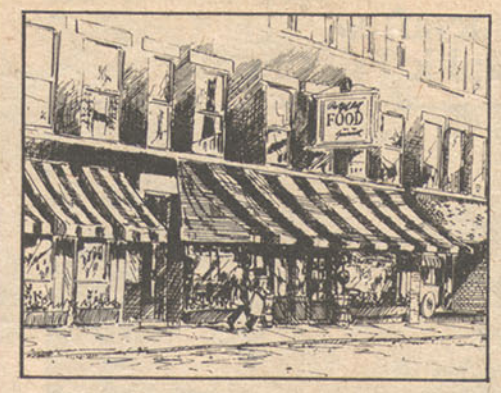
"Nutcracker" Ballet: University Musical Society
The charming story of a little girl, Clara, whose gift of a nutcracker doll leads her on a magical journey to foreign lands. Fast becoming an Ann Arbor Christmas tradition, "Nutcracker" is danced again by the Pittsburgh Ballet to the taped music of Tchaikovsky.
8 p.m., Power Center. Tickets $5-$9 at Burton Tower and at the door. 665-3717.

"The Boyfriend": Ann Arbor Civic Theatre
See 16 Wednesday. 8 p.m.

"Cinderella": Black Sheep Repertory Theatre
See 10 Thursday. 8:15 p.m.

FILMS

ACTION. "Dark Passage" (Delmer Daves, 1947). Humphrey Bogart, Lauren Bacall. MLB 3, 7 p.m. **"The Maltese Falcon"** (John Huston, 1941). Humphrey Bogart, Peter Lorre, Sydney Greenstreet, Mary Astor. MLB 3, 8:50 p.m. **"Dead End"** (William Wyler, 1937). Humphrey Bogart, Sylvia Sydney, the original Dead End Kids. Screenplay by Lillian Hellman. MLB 3, 10:40 p.m. **CFT. "The Pink Panther"** (Blake Edwards, 1964). Peter Sellers, David Niven. Mich., 5 & 9 p.m. **"The Pink Panther Strikes Again"** (Blake Edwards, 1976). Peter Sellers. Mich., 7 & 11 p.m. **CG. "It's a Wonderful Life"** (Frank Capra, 1946). Jimmy Stewart,



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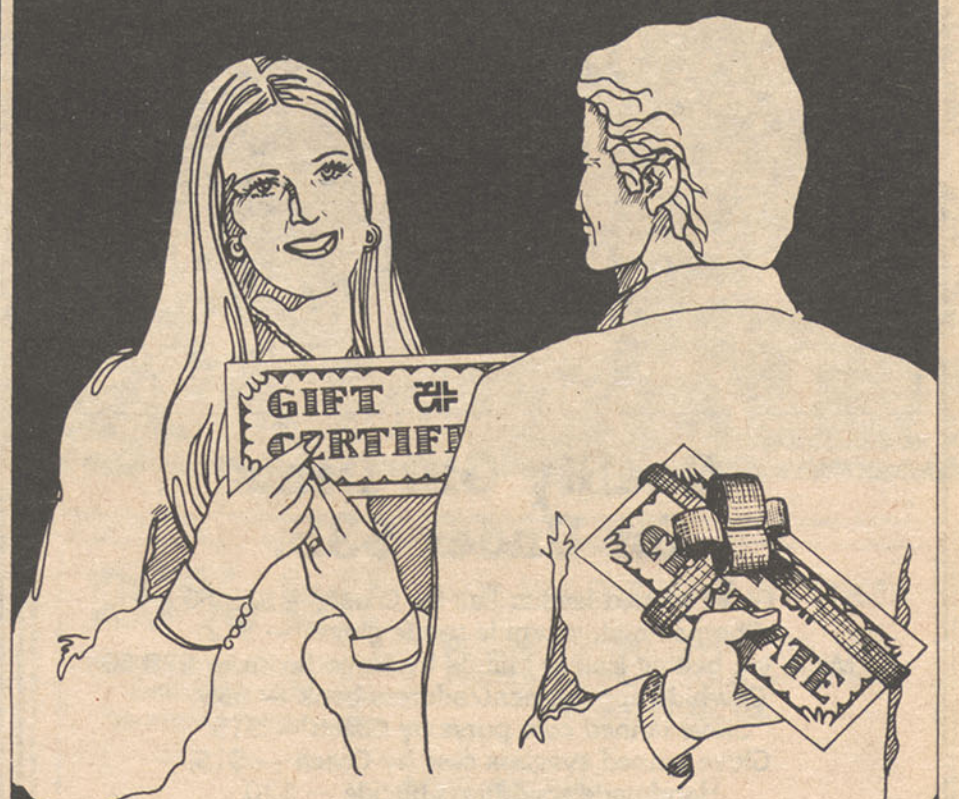

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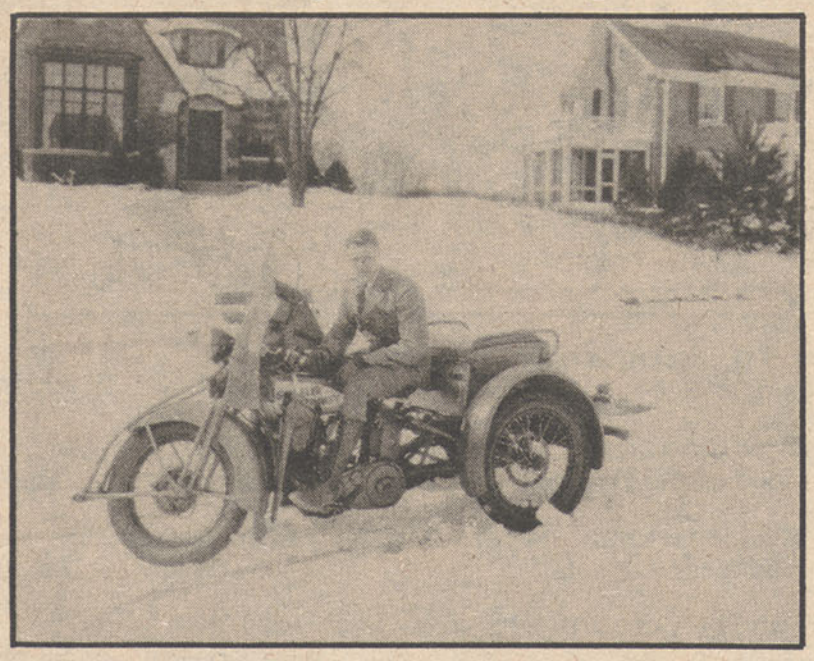

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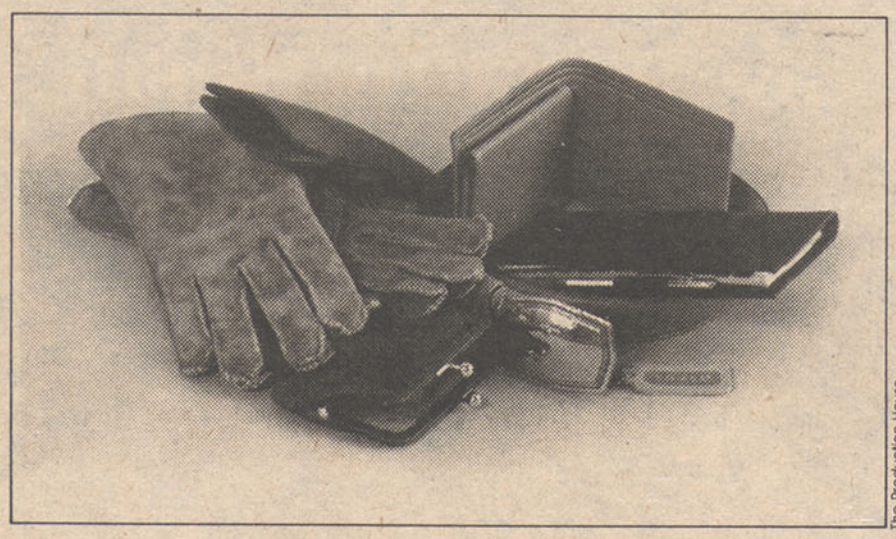

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CALENDAR /continued

Lionel Barrymore, Donna Reed. Also, "A Howdy Doody Christmas." Old A&D, 7 & 9 p.m. **CLC. "A Christmas Carol"** Brian Desmond Hurst, 1951). Faithful version of the Dickens classic. Free. SA, 8 p.m. **C2. "Lawrence of Arabia"** (David Lean, 1962). Peter O'Toole, Anthony Quinn, Claude Rains, Omar Sharif. AH-A, 7 p.m.

19 SATURDAY

★ Recycle Ann Arbor
See 5 Saturday. Collection date for the area bounded by Miller, Maple, Main, Liberty.

Children's Holiday Workshop: Weekend Minicamp for Kids
See 12 Saturday. 12:30–5:30 p.m.

U-M Women's Basketball vs. Central Michigan
Time to be announced, Crisler Arena. $1. 764–0244.

★ Holiday Family Sing-In: Kiwanis Club of Ann Arbor Western
WAAM'S Fat Bob Taylor leads the audience in sing-along of favorite Christmas carols, with Don Haller accompanying on the Barton Theatre Organ. Interspersed with entertainment by other performers still to be announced. A gift for all in attendance. More than 800 attended last year.
1–2:30 p.m., Michigan Theatre. Free. 769–0960.

"The Boyfriend": Ann Arbor Civic Theatre
See 16 Wednesday. 2 and 8 p.m.

"Nutcracker" Ballet: University Musical Society
See 18 Friday. 2 & 8 p.m.

U-M Men's Basketball vs. Detroit
4 p.m., Crisler Arena. $5. 764–0244.

U-M Hockey vs. Northern Michigan
7:30 p.m., Yost Arena. $3–$4 (students, $2) 764–0244.

"Amahl and the Night Visitors": St. Andrew's Players
See 11 Friday. 8 p.m.

"Cinderella": Black Sheep Repertory Theatre
See 10 Thursday. 8:15 p.m.

FILMS

ACTION. "The Mouse That Roared" (Jack Arnold, 1959). Peter Sellers, Jean Seberg. Nat. Sci., 7 & 9 p.m. **CFT. "The Adventures of Robin Hood"** (Michael Curtiz and William Keighly, 1938). Errol Flynn, Olivia de Havilland, Basil Rathbone. Mich., 5 & 8:45 p.m. **"Captain Blood"** (Michael Curtiz, 1935). Errol Flynn, Olivia de Havilland, Basil Rathbone. Mich., 7 & 10:30 p.m. **CG. "A Christmas Carol"** (Brian Desmond Hurst, 1951). Faithful version of the Dickens classic. Old A&D, 7 & 8:45 p.m. **CLC "A Christmas Carol."** See CG. Free. SA, 8 p.m. C2. **"The Lavendar Hill Mob"** (Charles Crichton, 1957). Alec Guiness. AH-A, 7 & 9 p.m.

20 SUNDAY

Annual Christmas Bird Count: Washtenaw Audubon Society
The aim is to break the seventy-species barrier this year. Prospective participants should call one of the group leaders: Tom & Art Carpenter, 722–6559; Barb & Ed Taylor, 426–2263; Andy Retzloff, 662–4253; Bill Beckley, 483–1218; Wayne Behling, 434–2048; Steve & Janet Hinshaw, 769–3471; Dave Baker, 665–4578. Small fee ($1.50 last year) to defray costs of publishing count results in *American Birds*. Followed by a potluck at 6 p.m. at 505 Burson Place. To make reservations, call Margaret Brudon at 973–2104 by December 15.

Skate With Santa: Ann Arbor Parks and Recreation
Skate with Santa and receive free candy canes. Parents welcome to bring cameras to take pictures of their children with Santa.
2–5 p.m., Buhr Park Ice Rink, 2751 Packard. 75¢ (children, 50¢). 994-2780.

U-M Hockey vs. Northern Michigan
2 p.m., Yost Arena. $3–$4 (students, $2). 764–0244.

"Nutcracker" Ballet: University Musical Society
See 18 Friday. 2 p.m.

"Cinderella": Black Sheep Repertory Theatre
See 10 Thursday. 4 p.m.

"Amahl and the Night Visitors": St. Andrew's Players
See 11 Friday. 4 p.m.

★ Christmas Festival: Rudolf Steiner Institute
Performance of **"The Ann Arbor Christmas Play,"** an adaptation of the medieval English "Paradise Play" and "Nativity Play." Children accompanied by adults welcome; not likely to be appreciated by children under 6.
7:30–8:30 p.m., 1923 Geddes. Free. 662–6398.

FILMS

CFT. "The Grapes of Wrath" (John Ford, 1940). Henry Fonda, Jane Darwell, John Carradine. Based on Steinbeck's novel. Mich., 2:45 & 7 p.m. **"East of Eden"** (Elia Kazan, 1955). Another Steinbeck adaptation. James Dean, Julie Harris. Mich., 5 & 9:15 p.m.

21 MONDAY

U-M Men's Basketball vs. Louisiana Tech
8 p.m., Crisler Arena. $5. 764–0244.

22 TUESDAY

Ann Arbor Cantata Singers' Family Christmas Concert
This community group, under the direction of Bradley Bloom, presents a balanced mix of the familiar and the unfamiliar for its popular annual Christmas concert. The program includes Christmas works by William Billings, Charles Ives, Anton Bruckner, and Ralph Vaughan Williams, as well as traditional carols sung with the audience.
7 p.m., First United Methodist Church, 120 S. State. Tickets $3 (children, $1) at the Michigan Theater Box Office and at the door. 668–8480.

FILMS

CFT. "Gigi" (Vincente Minnelli, 1958). Leslie Caron, Louis Jourdan, Maurice Chevalier, Hermione Gingold. Mich., 3 & 7 p.m. **"Meet Me in St. Louis"** (Vincente Minnelli, 1944). Judy Garland. Mich., 5 & 9 p.m.

23 WEDNESDAY

★ Drop-In Storytimes: Ann Arbor Public Library
See 2 Wednesday. 10:30–11 a.m.

Santa on Ice: Ann Arbor Parks and Recreation
Free candy canes. Parents welcome to bring cameras to take pictures of their children skating with Santa.
7:30–9:30 p.m., Veterans Ice Arena, 2150 Jackson. 75¢ (children, 50¢). 761–7240.

"Cinderella": Black Sheep Repertory Theatre
See 10 Thursday. 8:15 p.m.

FILMS

CFT. "It's a Wonderful Life" (Frank Capra, 1946). Jimmy Stewart, Lionel Barrymore, Donna Reed. Mich., 4, 7 & 9:15 p.m.

24 THURSDAY

No Events.

25 FRIDAY

No Events.

26 SATURDAY

"Gone With the Wind": Classic Film Theatre
If you haven't seen it in the last five years, it's probably worth another visit. If you've never seen it, don't miss it. GWTW mixes romance, glamor, violence, action, and pathos in a most compelling way. Analyses of the film are plentiful, but in the end there is something ineffably right about it on an emotional level. One realizes how corny and naive it is, but one's eyes fill with tears all the same. *— Richard Meister*
Noon, 4 & 8 p.m., Michigan Theatre. $2. 663–8480.

"Hem: An Interview":
Black Sheep Repertory Theatre
This highly successful one-man drama written by and starring Black Sheep founding member Robert Beaupre has been playing to mostly high school and college audiences throughout the Midwest and South for two years. Set in La Finca, Cuba, the drama is staged as an imaginary interview in which Hemingway discusses his career and what he calls his "4 W's": writing, women, war, and water.
8:15 p.m., 104 E. Main, Manchester. $6 (Students and seniors, $4; under 18, $2). 428-9280.

FILMS

CFT. "Gone With the Wind" (Victor Fleming, 1939). See Events. Mich., noon, 4 & 8 p.m.

27 SUNDAY

★3rd Annual Party:
County Parks and Recreation Commission
All invited, but a special chance for the WC-PARC Nature Walk regulars to get to know each other. Parks naturalist Matt Heumann leads a short walk, hopefully through the snow, along the blue trail where pine plantations and rolling hills enhance the holiday mood. Afterwards, the fireside glow and some homemade music. Bring a holiday pastry; hot beverages, soup, and entertainment provided.
10 a.m., south parking lot, Park Lyndon, N. Territorial, 1 mile east of M-52. Free. 994-2575.

"Hem: An Interview": Black Sheep Repertory Theatre
See 26 Saturday. 4 p.m.

FILMS

CFT. "The Wizard of Oz" (Victor Flemming, 1939). Judy Garland, Ray Bolger, Bert Lahr, Jack Haley, Margaret Hamilton. Mich., 1, 3, 5, 7 & 9 p.m.

28 MONDAY

No Events.

29 TUESDAY

U-M Women's Basketball: Wolverine Classic
Participants are U-M, Kent State, Bowling Green, and Wayne State.
5 & 7 p.m., Crisler Arena. $1. 764-0244.

New Year's Party:
Ann Arbor Parks and Recreation
Ice skate to the beat of live rock 'n' roll.
8:30-11:30 p.m., Veteran's Ice Arena, 2150 Jackson. 761-7240.

FILMS

CFT. "Romeo and Juliet" (Franco Zeffirelli, 1968). Superb Shakespeare adaptation. Mich., 4, 7 & 9:30 p.m.

30 WEDNESDAY

★Drop-In Storytimes: Ann Arbor Public Library
See 2 Wednesday. 10:30-11 a.m.

U-M Women's Basketball: Wolverine Classic
See 29 Tuesday. 5 & 7 p.m.

FILMS

CFT. "Blow Up" (Michelangelo Antonioni, 1966). David Hemmings, Vanessa Redgrave, Sarah Miles. Mich., 4, 7 & 9 p.m.

31 THURSDAY

"New Year's Eve: '82 For You": Campus Inn
Hot & cold dinner buffet, champagne, and dancing to the music of the Ambassadors, a 17-piece swing band billed as "greater Ann Arbor's band of renown." Early reservations recommended.
7:30 p.m.-2 a.m., Campus Inn. $82 per couple. 769-2200, ext. 7022.

FILMS

CFT. "Treasure of the Sierra Madre" (John Huston, 1948). Humphrey Bogart, Walter Huston, Tim Holt. Mich., 3 & 7 p.m. **"The Maltese Falcon"** (John Huston, 1941). Humphrey Bogart, Peter Lorre, Sydney Greenstreet, Mary Astor. Mich., 5:15 & 9:15 p.m.

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GALLERIES & EXHIBITS

Alice Simsar Gallery
301 North Main. 665-4883.
Hours: Tues.-Sat., 10 a.m.-5 p.m.

CONTEMPORARY COLLAGE
November 14-December 24.

Recent collages by ten artists, mostly from New York and California, in a variety of styles and materials, ranging from watercolors and different sorts of paper to sheet music and antique playing cards. Represented artists include Stephen Edlich, Varujan Boghosian, Ilse Getz, Leo Manson, Addie Herder, Jean Weinbaum, Joseph Zirker, Hannelore Baron, Norman Ives, and Ellen Stavitsky.

Ann Arbor Art Association
117 W. Liberty. 995-8004.
Hours: Mon.-Sat., 10 a.m.-5 p.m.

HOLIDAY GIFTS '81
November 27-December 31.

Display and sale of items appropriate for Christmas gifts. Clay: Jamie Fine, Kathi LeSeur, I.B. Remsen, and Rosalyn Tyge. Etching: Nancy Davison. Fibers: Char Bickel and Chris Roberts-Antieau. Jewelry: Joe Cyberski and Vicki Schwager. Decorative ironwork: John Gill. Metal enamels: RoseAnna Worth. Stained-glass: Steve Noblet. Weaving: Terry O'Toole, Sue and Ned Wright. Wood: Kirk Kolberg. Blown glass: Fred Warren.

The Blixt Gallery
229 Nickels Arcade. 662-0282.
Hours: Mon.-Sat., 10 a.m.-5 p.m.

DAVID TURNLEY: Documentary of Poletown
November 14-December 11.

A collection of photographs taken in the last year from the beginning of the furor to the demolition of the church. Turnley, a former Ann Arborite, is a photographer for the *Detroit Free Press.*

DOROTHY POTTER-BARNETT: One of a Kind
December 12-31.

This Michigan artist specializes in 19th-century photographic processes, including casein, in which the print is floated in sour milk. The exhibit features a series entitled "Landform/Bodyform,": landscape and nude forms are juxtaposed in a single photograph. Also, paintings with photographs integrated into them, including a painting of a dresser and a mirror with a photo of someone lying on the bed set inside the mirror. Artist's reception, 3-6 p.m., December 12.

David Turnley's photograph of Stella Borowski sweeping out her store for the last time, at Blixt Gallery, Nov. 14-Dec. 11.

Clare Spitler Works of Art
2007 Pauline Court. 662-8914.
Hours: By appointment.

MARGARET MEADE-TURNBULL AND CAROLYN TALBOT HOAGLAND: Watercolors
November 15-December 19.

Two award-winning artists from East Lansing. Meade-Turnbull's paintings feature realistic figures developed, she says, "through layers of thin washes until depth and richness of color are achieved." Hoagland describes her work as "memories put on paper with innumerable washes of color: empty shells, sticks, and beach debris cast lonely shadows at the beach's edge."

William L. Clements Library
South University at Tappan. 764-2347.
Hours: Mon.-Fri., 9 a.m.-noon; 1-5 p.m.

CHRISTMAS EXHIBIT
December 1-31.

A potpourri of American Christmases. Books, letters, manuscripts, illustrations, toys, and other items relating to American Christmas traditions, including the Christmas tree, Santa Claus, and gift-giving. An annual exhibit, always different.

Contemporary Graphics
548 South Main. 665-9868.
Hours: Tues.-Fri., 11 a.m.-6 p.m.; Sat., 10 a.m.-5 p.m.

GALLERY ARTISTS
All month.

Original graphics by contemporary world-class artists, including Chagall, Miro, Erte, Boulanger, Max, and Jamie Wyeth. Also, some watercolors and drawings by Erte and Dali.

U-M Dance Department
1310 North University Court. 763-5460.
Hours: Mon.-Fri., 8 a.m.-noon; 1-4:30 p.m.

U-M SCHOOL OF MUSIC DANCE CALENDAR 1982: Exhibit and Sale
November 9-December 18.

A 16-page calendar, two years in the making, of U-M Dance Department photographs from the portfolio of Jose Sanchez H. Each month's calendar layout is differently designed by Carol Taylor of U-M Printing Services.

De Graaf-Forsythe Galleries
201 Nickels Arcade. 663-0918.
Hours: Mon.-Sat., 10 a.m.-5 p.m.

PRIVATE COLLECTION
November 13-December 11.

Sale of a 21-piece private collection. Includes paintings by Picasso, Harry Brorby, and Stefan Davidek, and an Alexander Calder mobile.

CAPE DORSET STONE CUTS
December 12-January 6.

The new 1981 prints, just released. De Graaf-Forsythe is one of fifty galleries in the world that handles these popular Eskimo lithographs.

Duffy Gallery
317 S. State, No. 104. 663-4888.
Hours: Tues.-Fri., noon-5 p.m.; Sat., 10 a.m.-5 p.m.; and by appointment.

IMOGEN CUNNINGHAM: Portraits
November 14-December 31.

An entirely new exhibit of work by this late artist best known for her alliance with Edward Weston and Ansel Adams in the famed Group f/64. Many of these portraits are of artists, actors, and dancers. Some are of elderly people, and others are of Cunningham's personal friends.

Godfrey Building
Kerrytown (below Workbench) 994-3106.
Hours: Mon., Thurs. & Fri., 9:30 a.m.-9 p.m.; Tues.-Wed., 9:30 a.m.-5:30 p.m.; Sat., 8:30 a.m.-5 p.m.; Sun., noon-5 p.m.

VISION AND SYMBOL: Artworks of Melanesia, the Ojibwa of Canada, and the Northeast of Brazil
November 5-December 24.

The opening exhibit of Native Man Galleries, which owner Lori Saginaw is operating out of her home (see listing). Features mask figures and ceremonial objects from New Guinea; original paintings, lithographs, and serigraphs by two Ojibwa artists, Wayne Yerxa and Robert KaKay-Geesick; and original oil and tempera paintings of two Brazilian artists, Faroleo and Murilo.

Hatcher Library Rare Book Room
711 Hatcher Librrary, U-M campus. 764-9377.
Hours: Mon.-Fri., 10 a.m.-noon; 1-5 p.m.; Sat., 10 a.m.-noon.

SEVENTY YEARS OF SOCIAL PROTEST: The Labadie Collection 1911-1981
November 30-February 27.

The Rare Book Room's Labadie Collection, one of the nation's foremost collections of social protest literature, marks its 70th anniversary with an exhibit of highlights. Items shown illustrate the diversity of form and subject found in the field. Subjects covered include American and European anarchism, communism, socialism, labor movements, the IWW, civil liberties, black nationalism, the radical right, sexual freedom, the Spanish Civil War, and famous cases such as Sacco-Vanzetti and the Scottsboro Boys. Included are books, serials, pamphlets, printed ephemera, posters, photographs, and manuscripts.

Prints from the permanent collection at Sill Gallery, through Dec. 11.

Heritage Art Gallery
300 North Huron, Ypsilanti. 482-2900.
Hours: Mon.-Fri., 10 a.m.-5:30 p.m.; Sat., 11 a.m.- 5:30 p.m.

FOUR ANN ARBOR ARTISTS
November 1-December 11.

Serigraphs by Brian Halsey, watercolors by Bob Bennett, photographs by Carl Volk, and leaded-glass by the Osius-Bantle Studio.

Kelsey Museum of Ancient and Medieval Archaeology
434 South State. 764-9304.
Hours: Mon.-Fri., 9 a.m.-5 p.m.; Sat.-Sun., 1-4 p.m.

VAULTS OF MEMORY: Jewish and Christian Imagery in the Catacombs of Rome
September 15-December 16.

Photographs taken by the International Committee for the Preservation of the Catacombs in Italy include photos of some areas not open to the public. Also, artifacts from the Kelsey collection related to the catacombs, such as a fragment of a marble plaque used to seal a tomb in the catacombs. 40-minute guided tours every Sunday at 2 p.m.

Lotus Gallery
617 East Huron. 665-6322.
Hours: Mon.-Sat., 11 a.m.-6 p.m., and by appointment.

HOLIDAY EXHIBIT
All month.

10th-19th century Chinese ceramics, jade jewelry, Chinese and Japanese cloisonné, Japanese woodblock prints, contemporary American Indian pottery, and more.

Intermedia Gallery
McKenny Union, EMU campus. 482-5665.
Hours: Mon., 9 a.m.-8 p.m.; Tues.-Thurs., 9 a.m.-6 p.m.; Fri., 9 a.m.-4 p.m.

STUDENT GRAPHIC DESIGN SHOW
December 7-18.

This juried show includes illustrations, advertising layout, logo design, and packaging.

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November 27 • December 30

Ann Arbor Art Association

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GALLERIES & EXHIBITS / continued

Michael Curtis Gallery
326 West Liberty. 668-7770.
Hours: Tues.-Sat., 11 a.m.-3 p.m., and by appointment.

GALLERY ARTISTS
All month.
Watercolors by Michael Kozmiuk, sculpture and paintings by William Girard and Michael Curtis, and some neo-classical drawings from 19th-century Italy.

Middle Earth
1209 South University. 769-1488.
Hours: Mon.-Sat., 10 a.m.-9 p.m.; Sun., noon-6 p.m.

FOR THE HOLIDAYS
December 1-30.
Blown and etched glass with landscape motifs by Jim and Connie Grant; wood-fired porcelain miniatures in delicate organic forms by Sandra Byer.

Museum of Art
South State at South University. 763-1231.
Hours: Tues.-Sat., 9 a.m.-5 p.m.; Sun., 1-5 p.m.

WORKS FROM THE MUSEUM COLLECTION
November 1-December 23.
A selection of important Western and Asian works from the museum's permanent collection, on view while the rest of the collection is being re-installed. Includes John Mix Stanley's "Mt. Hood from the Dallies," Charles Wimar's "The Attack on the Emigrant Train," Max Beckmann's "Begin the Beguine," and Philippe de Champaigne's "Christ Healing a Deaf Mute." Also, every Tues.-Fri., 12:10-12:30 p.m., "Art Breaks": tour guides by docents.

20TH CENTURY RUSSIAN PRINTS
November 10-December 23.
Features two portfolios of lithographs based on constructivist theories, Lazlo Moholy-Nagy's "Kestnermappe Konstruktionen 6" and El Lissitzky's "Proun 1. Kestnermappe." Also, woodcuts and drypoints by Wassily Kandinsky and watercolors by Moholy-Nagy and Mikhail Larionov.

Native Man Galleries
1130 Olivia. 994-3106.
Hours: Wed.-Sat., 11 a.m.-5 p.m., and by appointment.

ANCESTRAL AND CEREMONIAL MASKS: Papua New Guinea
All month.
An unusual collection of folk art that is not only authentic but has actually been used by its makers. For instance, the exhibit includes gable masks (they hang from the gables of houses to encourage good spirits) rescued from demolished houses. Also, woven and balsa yam masks used to decorate sacred yams, dancing masks with grass skirts hanging down from them, and boi haus (or men's house) masks. Gallery owner Lori Saginaw calls this exhibit "an exploration of the position of the mask in this society as a symbol of spirit and of place, a memory of ancestry, a representation of a clan, and a decorative extension of the human body."

Power Center
121 Fletcher at Huron. 763-3333.
Hours: During performance times.

WILLIAM GIRARD, URBAN JUPENA, AND DENNIS KNIGHT
All month.
Paintings and sculpture by Girard, fiber hangings by Jupena, and bronze sculpture by Knight. Artists' reception, 3-5 p.m., December 5.

Rackham Gallery
Rackham Building, 3rd floor, Washington at Ingalls. 764-8572.
Hours: To be announced.

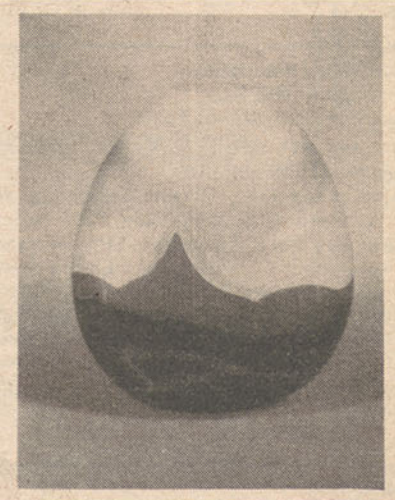
B.F.A. DEGREE SHOW
December 1-4

Works by Sill Donovan, John Micoff, and Sue Gordon. Artists's reception, 7-10 p.m., December 4. Additional degree shows, December 5-23, to be announced.

Sill Gallery
EMU campus, near Lowell and Ford, Ypsilanti. 487-1268.
Hours: Mon.-Fri., 8 a.m.-5 p.m.

PRINTS FROM THE PERMANENT COLLECTION
November 30-December 11.
A diverse exhibit featuring three folios donated a year ago, including one folio of New York artists, Mel Ramos's colotype spoofs of historical paintings, a small Picasso, works by Nathan Olivera and Segui, and more.

M.F.A. SHOW
December 14-18.
Ceramics by Linda Heckencamp.



Blown glass vase by Jim and Connie Grant at Middle Earth, Dec. 1-30.

Sixteen Hands
119 West Washington. 761-1110.
Hours: Mon.-Fri., 10 a.m.-9 p.m.; Sat., 10 a.m.-6 p.m.; Sun., noon-5 p.m.

GALLERY ARTISTS: Special Christmas Show
All month.
Exhibit of items appropriate for Christmas gifts by the members of this collective gallery. The artists are Wayne Vergith, leather; Jill Damon and Carol Furtado, fibers; Rishar Miranda, gold; Joe Hippler and Pat Thurkow, wood; Pi Ping Savage, Chinese paper cutouts; Richard Marks, stained glass; Georgi Tudzarov, potter; Esther Kirshenbaum, embossing and etching; Richard Rice, brass.

Slusser Gallery
Art and Architecture Building, Bonisteel Boulevard, North Campus. 764-0397.
Hours: Mon.-Fri., 9 a.m.-5 p.m.; Sat., 9 a.m.-noon.

SHERRI SMITH: Fiberworks
November 30-December 12.

B.F.A. STUDENT EXHIBITION
December 13-20.

DISABILITY AND THE ARTS
December 1-15.
A travelling exhibit of artwork in various media created by disabled persons. In the Art Department Office, across from Slusser Gallery.

Wild Weft
415 North Fifth Avenue (Kerrytown). 761-2466.
Hours: Mon.-Fri., 9:30 a.m.-5:30 p.m.; Sat., 9 a.m.-5 p.m.

STAFF SHOW
November 15-December 31.
Some hangings but mostly functional pieces appropriate for Christmas gifts. Includes scarves, stoles, place mats, runners, and hats.

BARBARA FALKOWSKA: Woven Works
November 16-December 14.
Falkowska is an internationally-known Polish textile artist. The designs on her hangings are noted for their delicate weaving and their glowing use of sea forms and organic forms such as cabbages and beets. The works on display are mostly small pieces, early sketches for her larger creations.

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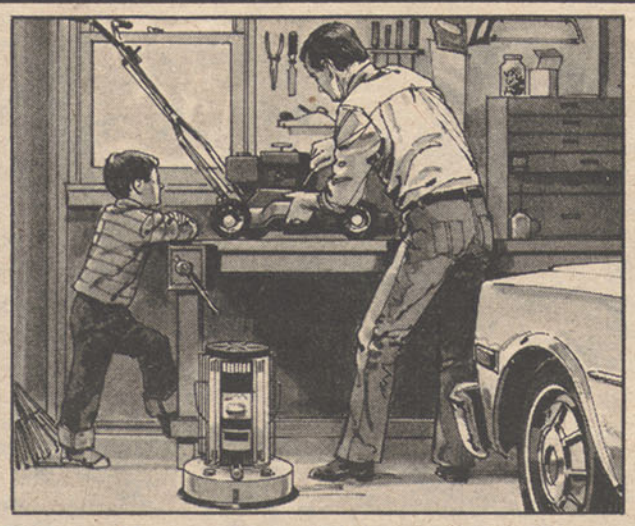

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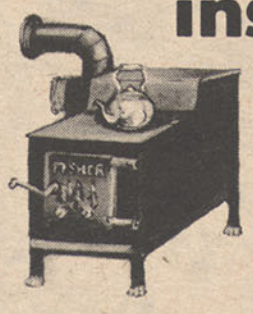

Here are some safety suggestions that may be of some help...

1) installation by a qualified heating contractor.

2) wood not being the primary source of heat, but only supplemental

3) stove is listed by a national testing company

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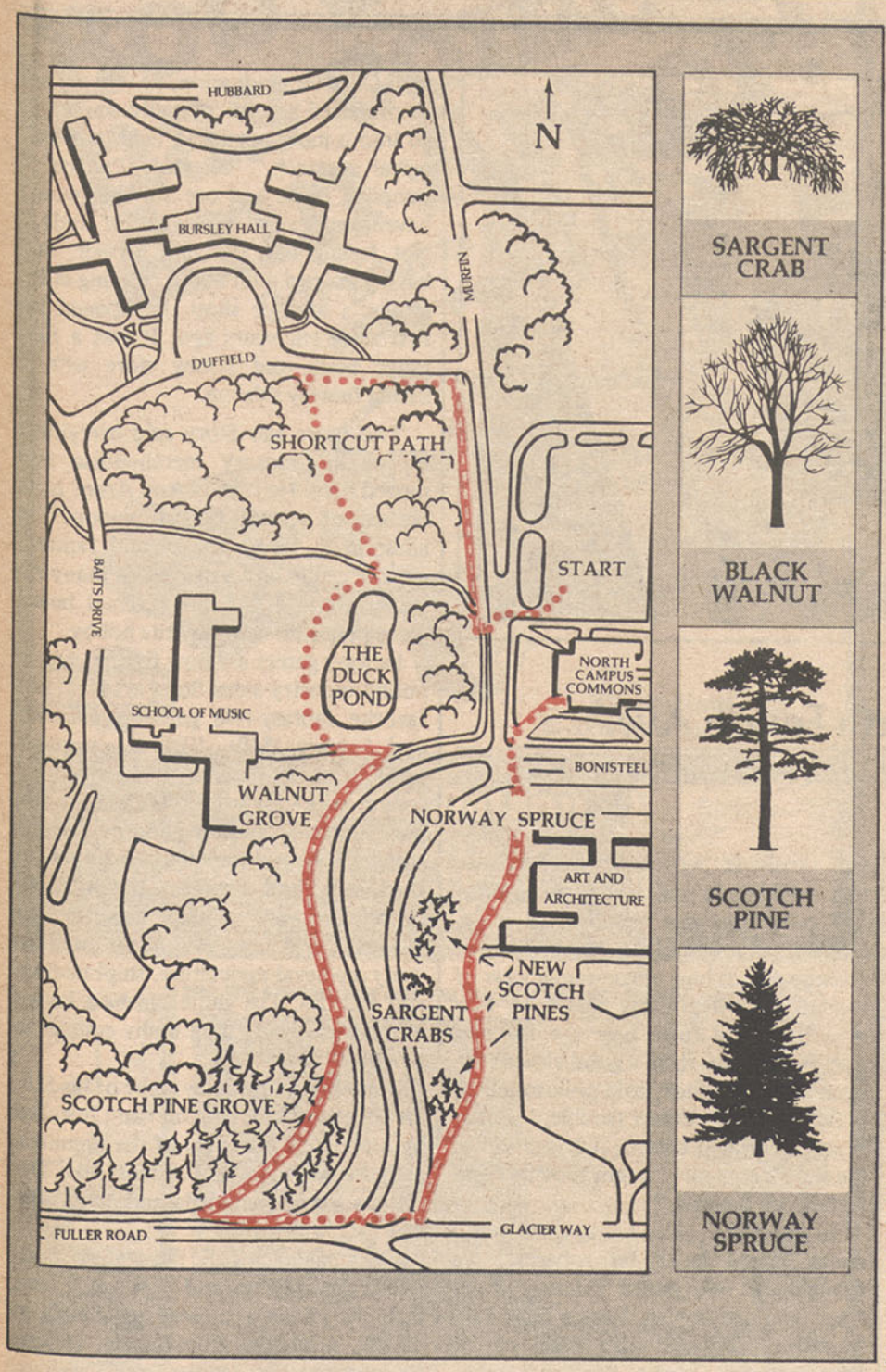
MAP BY MARGE BRUCHAC

NATURE



MAP BY MARGE BRUCHAC

A winter walk on North Campus

Why some duck flocks stay for winter.

The wooded slopes surrounding the U-M School of Music on North Campus are a good place for a short but varied winter walk. This is an excellent time of year (especially if there is snow) to tour one of the area's oldest stands of Scotch pines and to observe some hardy members of Ann Arbor's year-round population of mallard ducks who reside at the Music School pond.

The serene, sheltered atmosphere of this small pond makes it a favorite spot not only for the mallards but also for many people who seek out the comfortable scale of this place, a carefully constructed outdoor room enclosed on three sides by gently curving landforms, thick trees, and the rosy brick mass of the School of Music building. The building and its grounds, designed by world-renowned architect Eero Saarinen, are blessed with the intimate pedestrian spaces so often missed on the rest of sprawling North Campus.

Much of North Campus seems vast and forbidding today despite the fact that Saarinen had a hand in its overall design. The University hired him in 1951 to provide a master plan for its ambitious new campus north of the Huron River. When the 267-acre initial land acquisition and development plans were unveiled, North Campus was hailed as the best answer to the inevitable problems encountered by a rapidly expanding university constricted by its small urban central campus.

Saarinen himself designed only one building on the new campus, the School of Music, and he died before it was completed in 1964. The skillful uses there of water, sculpture, and site views were design concepts that Saarinen recommended in his plan for the entire campus. He envisioned a series of interlocking quadrangles of varying sizes and levels, reminiscent in many ways of Cranbrook Institute in nearby Bloomfield Hills, designed by his father Eliel Saarinen. Later, one can only surmise, convenient parking lots and proximity to broad streets took priority as large buildings were gradually built far apart in long rows across North Campus, preempting the original concern for small-scale pedestrian spaces.

To explore the corner of North Campus where Saarinen's influence can be seen clearly, start at the North Campus Commons, which has convenient metered parking. The asphalt path on the opposite side of Murfin Street ascends the slope that dominates this campus, rising gradually from the Huron River valley. Along this walkway are some of the stations of the new parcours. This two-and-a-half-mile jogging and excercise route extends from the band of oak woods visible here on your right, down Bonisteel Boulevard, and then around Fuller Field on the valley floor.

To your left is a sizeable patch of woods cut by a ravine. Most official footpaths on North Campus skirt the wooded areas, but you can penetrate this one by leaving the asphalt path to follow a more informal short cut. The path begins at the bottom of a grassy embankment on Duffield Street opposite the entrance to Bursley Hall. This path leads directly down to the Music School pond, where a group of ten to twenty mallard ducks will happily greet anyone who has brought bread or dried corn along.

A flock of mallards like this one wintering over in the north is often a loosely-knit family group. The group may well have gotten started one year when injuries prevented one or two ducks from flying south. Since mallards are grazing ducks, they can make it through a Michigan winter by feeding mainly on lawns like the one here. In many winters this pond eventually freezes over almost completely, but the ducks dabble in the water as long as possible for algae and surface weeds.

If such a group grows too large for the available food supply, raucous infighting is the result. The original members, both drakes and hens, will aggressively drive off intruders. To keep warm in chilly weather, ducks have excellent feathery insulation and an abundance of blood vessels in their feet. They often keep exposed limbs to a minimum by tucking their necks and heads into their back feathers and pulling one foot up tightly against their undersides.

You may want to step inside the School of Music to get warm and to perceive how Saarinen laid out his building to allow enjoyment of its beautiful outdoor setting. Near the entry are two exhibits of selected instruments from the University's Stearns Collection of musical instruments representative of many different eras and regions of the world. The entire collection is housed only a few blocks away in the Stearns Building at Baits and Broadway, open from 2 p.m. to 4 p.m. Wednesday through Sunday.

The main walkway to the School of Music passes over a small dam forming the pond, which sits perched rather high in a long natural drainageway. An asphalt walk leads down this drainageway past a beautiful grassy bowl filled with tall black walnut trees, the setting for many Medieval Festival events held each summer.

Soon the path leads steeply up into the grove of tall Scotch pines familiar to passers-by on Fuller Road. University forestry experts say that these trees were planted about seventy years ago. It's a bit of Ann Arbor folklore that the trees were planted by Detroit Edison for use as utility poles, but the trees were never cut down because their trunks were too crooked.

The story sounds plausible, since it is indeed true that in the early decades of the 1900's many Scotch pine plantations were started in the U.S. for timber and windbreaks, with some disappointing results. Often the imported seedlings grew in crooked, irregular shapes because they were from the wrong seed sources. Severe natural selection pressures have made Scotch pines grow tall and straight in northern Europe in order to withstand the stress of wind and ice around the Baltic. There they are the second most important timber tree behind Norway spruce. But in the mild climate of southern Europe the Scotch pine could survive with a crooked trunk. There it is often an airy tree with a picturesquely twisted form.

Seeds from southern Europe often resulted in specimens like those on North Campus, with their reddish brown upper trunks somewhat contorted in a way that gives them a good deal of character and little commercial value. At Stinchfield Woods, the U-M forestry research facility, there is a stand of straight Scotch pines grown from seeds from a source near the Baltic Sea.

Across Bonisteel new Scotch pines have been planted so that someday this grand entrance boulevard will be flanked on both sides by tall evergreen stands. The asphalt path winds up to the Art and Architecture Building past these young trees with their bluish-green, slightly twisted needles. They form a backdrop for large groups of crabapples, including tiny, dense Sargent crabs laden with red apples the size of peas. The Sargent crabapple is the only crabapple that is really a shrub, reaching only six to eight feet in height. As you return to North Campus Commons, you will pass by several trees that were already mature specimens when these farm fields became a campus. Among them are three large Norway spruces carefully preserved right next to the Art and Architecture Building.

—Anne Rueter

CHANGES

Selected reports on major changes in retail businesses and noteworthy buildings

Ulrich's Electronics enjoys the slide rule's fall from academic grace.

Ulrich's Books has opened a new store, **Ulrich's Electronics,** at 1110 South University, across the street from its bookstore. The store's manager, Melody Pierson, says the new store is an expansion of the bookstore's engineering department, which couldn't display all of its calculators in the old store. It is also a move to take advantage of the expected boom in the small computer market.

The store's interior owes some of its attractiveness to the decor left by the previous occupant, Artisans Lighting, but Ulrich's has added the most striking features—splendid oak and glass display cases custom made by Fredericks Furniture out on Jackson Road. Calculators fill those cabinets now—predominantly Texas Instruments, Hewlett Packard and Sharp brands—because the carryover clientele from the other store is largely students from the nearby engineering school. But Pierson says the store may be adding to its stock of business computers in the near future and will also offer computers for home and scientific use, if the market is promising.

"We're still feeling our way," Pierson says. "We have a big room upstairs that's empty and ready for expansion."

Milton Moore, one of Ulrich's owners (the others are Ernie Bundy and Howard Baker), decided to sell calculators as soon as they hit the market in 1972 with the Hewlett Packard HP-35, which was a $395 slide-rule calculator. Moore says he was pleasantly surprised when those students who could afford it began turning in their $40 slide rules for a device that was ten times more expensive. Today, Moore says, a $50 calculator is coming out, and such a steady lowering of prices," Moore adds, "that you feel like you're sitting on a keg of dynamite if you have to sit on much inventory for very long."

Walter Van Buren, who is Ulrich's resident computer expert while he takes a break from his U-M computer engineering studies, says computer whizzes have "broken into" calculators and reprogrammed them, often expanding the calculator's powers.

Pierson, who has been with Ulrich's for eleven years, notes that U-M policy toward calculators has greatly affected their mounting sales. "First," she recalls. "it was: Don't use calculators, period. Then, it was: No calculators at exams. Finally, they OK'd calculators at exams but just made the exams longer and harder."

Dan Story

S.F. and fantasy on North Fourth Ave.

"Elfquest," "Leather Nun" and Milton's Paradise Lost are all at home at the Storys.

Dan Story, who once operated a fantasy-oriented book and hobby store in Houghton, moved here two years ago, and now has opened *The Storys* at 202 East Ann at North Fourth Avenue, in the renovated building that used to house The Thrift Shop.

Story, thirty-two, is a sizable, well-rounded fellow with long, receding, graying hair gathered in a pigtail, and a reddish beard that's full but a bit scraggly. He has a look of gentle and worn profundity that is appropriately wizardly for a purveyor of science fiction and other far-out literature ranging from spacey comic books to *Paradise Lost*. Story also sells fantasy and war games (with figurines for fifty cents and up, of the miniature soldiers and creatures that participate in the games) and original art, posters, art books, and greeting cards.

We dropped in while Story was completing his modest decoration of the three-room shop. He was installing an old revolving wristwatch-display case that would soon hold leaden elves, orcs, and other fantastic beasties. A huge, arching window looking out on Fourth Avenue afords him a panoramic view of the often less-than-sober passers-by who drift back and forth near the Wonder Bar. It also gives them a good view of the store's interior. Story said philosophically that he didn't expect trouble, but that if any inebriated citizens did venture in, the shop's contents "might provide them with shock therapy."

Some of the comic books (50¢ to $2) could indeed be a bit sobering, we thought, as we paged through Tales from the Leather Nun, Young Lust, Star Weevils, Elfquest, Pudge—Girl Blimp, Dirty Laundry Comics, Big Ass Comics, and Mother's Oats.

Dan Story is from Farmington. He went to Houghton in 1967, where he studied petroleum geology at Michigan Tech. Everyone else in his field went with Gulf Oil after graduation, he told us, but he preferred not to. "I really wanted to go into a more advanced field, mineralogical research," he said, "which is sampling rocks and ore but that would have taken several more years of study." Not feeling like studying further, and having learned a lot about retailing at his mother's antique shop, he opened his first store ten years ago. It was a full-range book and hobby store with a strong fantasy sideline.

Two years ago Story sold everything except his fantasy merchandise and moved here. He told us Ann Arbor is "a hotbed of science fiction fandom" in addition to being a war- and fantasy-gaming center and a place with many expert players of Go, the Oriental board game that is his own favorite hobby.

Fantasy games are now five percent of hobby industry sales Story told us. His favorite fantasy-role game is *Chivalry and Sorcery* ($10). "It's a campaign game," he explained, "where you're coping with the whole world and you have to anticipate how good next year's crops will be, or something like that, to keep your character alive. If you're the referee and have to judge how well the players are doing, you might need to study medieval agriculture, shipbuilding, and logistics. The game can be a bigger incentive to study than many courses in school."

Story plans to display some of his S.F. art collection in a walk-in vault installed by a previous occupant of the premises, and the works of S.F. artists like Detroiters Kevin Siembieda and John Benson.

Story said that S.F. illustrators introduced the unicorns and pegasi that have recently joined rainbows as motifs in trendy, saccharine popular art. In case the phenomenon repeats itself, be forewarned that the hottest thing at a recent S.F. convention were Linda Michaels's drawings of incongruously winged creatures (winged jaguars for example) and jewel-encrusted dragons.

Assorted notes

Nikki Rosen wanted a place where her Easy Rollin' mobile roller-skating-rental business could hibernate for the winter, so she opened **The Sun Shoppe** in a one-room wing off the VFW-owned building at 314 East Liberty that houses Seva Restaurant and Arbor Farms grocery.

The Sun Shoppe will provide skates and skating accessories to those who wish to glide over the pavement in winter, but it's also a boutique and notions shop with items ranging, as Rosen puts it, "from the goofy to the punk to the cute and from space age to hippie to camp."

The shop has metallic disco pants, Hawaiian shirts, animal slippers, pins with toy farm animals and Pepto-Bismal bottles, and assorted bangles and bracelets. Rosen makes the pins ($1–$1.50) and the kooky soft-sculpture frames that she uses to display beads and bangles. She travels to Calfiornia for one-of-a-kind four-foot dolls ($150 and up) made by a retired Hollywood seamstress. She goes to New York City for hand-dyed Oliviere stockings ($12.95) and hand silk-screened and painted socks ($8–$9).

Rosen is pursuing her M.A. in pediatric occupational therapy at Western Michigan U. while she runs her store.

Opposite The Sun Shoppe in the lobby of Seva Restaurant is Marge Nureyev's **Originals We Are,** a custom dressmaking and upholstery shop. Nureyev and her partner, Eric Fraser, sell dresses that range from $25 to $250. Nureyev copies old dresses, designs new ones, and makes alterations. She also makes slipcovers and drapes ($40 and up) and imaginative children's clothes ($8.98 to $20).

"I've been sewing ever since my mother taught me how when I was nine," says Nureyev, who moved here from Richmond, Virginia, eleven years ago to attend the U-M. She decided she preferred becoming a craftsperson to continuing with her studies.

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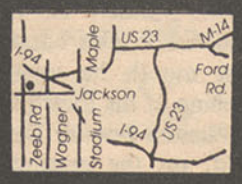

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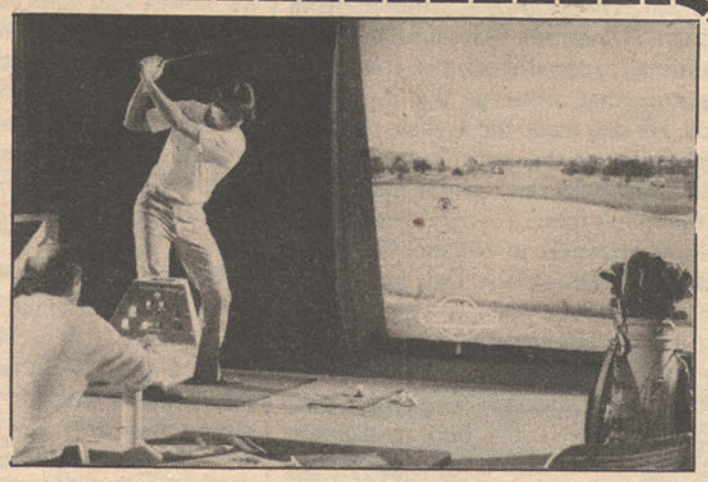

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CHANGES/

PETER YATES

Onward and upward with Matthew C. Hoffmann

From lowly trailer to opulent grotto in four years.

In the four years since goldsmith-jeweler Matthew Hoffmann has been in Ann Arbor, he's outgrown three shops. Last month he celebrated the grand opening of his fourth store, **Matthew C. Hoffmann Jewelry Design,** at 340 Maynard, on the ground level of Tower Plaza.

Hoffmann designed his new shop with Kenneth Thompson, a sculptor from Adrian. Thompson fashioned the free-standing, rusted-steel-and-limestone sculpture that serves as the store's facade. He also made the wall-sized rolled-steel sculpture that contributes to what Hoffmann calls the "grotto ambience" of the shop's interior—dark, with simple natural materials to enhance the shiny sparkle of the jewelry. Oak is used for the custom-built pod-like display cases and for the curving display that runs at eye level along the inner wall in a narrow wooden band. Leather covers the chairs, and wool covers the floor and walls. Plunked down here and there on the floor are watermelon-size chunks of jagged precious rocks—among them an amethyst stalagmite from Brazil and a white fishtail selenite from Mexico. Smaller uncut rock specimens are in the display cases with Hoffmann's one-of-a-kind rings, pendants, and earrings.

The only object in the shop that struck us as a bit incongruous was Hoffmann himself. He is only twenty-five, and his youthful face and close-set, guileless blue eyes make him look even younger. We couldn't help wondering to ourselves, "What's a youngster like him doing with a place like this?"

Hoffmann had been a rock hound in his grade school days in Livonia, he told us. He taught himself how to cut gemstones, and over the years his hobby expanded to making jewelry, first with silver and then gold, too. At eighteen, fresh out of high school, he decided to see if his gold rings would sell at a mall art fair. Since he was working days in a shoe store, his mother, Anne Hoffmann, took his rings to the mall and sold them from nine in the morning to nine at night. "All of them sold at twenty-five bucks a pop," Hoffmann told us, "so I made more. I was making ten a day. It was exhausting and nerve-wracking. My mouth was full of canker sores." In six weeks of hopping from mall show to mall show, his mother sold three hundred rings.

Hoffmann had not only made $8,000, he had acquired customers who liked his distinctive designs. Hoffmann imagines his rings and pendants as fourteen-foot sculptures grandly displayed in a city square. Then he shrinks these massive architectonic shapes down to jewelry size.

Hoffmann continued to sell his jewelry as a sideline while he sold shoes or held other odd jobs. At twenty-one, he married Kathy Trembal, and they moved into a mobile home in Canton. After he almost burned down the mobile home with his jeweler's torch, he and Kathy decided he should open a studio and make jewelry full time. Ann Arbor looked like the best market to Hoffmann because "people here aren't into splash-flash—they'll wait till they can get one good thing that will last instead of buying four dinky baubles."

Hoffmann's jewelry ranges in price from a $50 set of earrings to a $10,000 imperial topaz that a customer might wish him to set in $10,000 worth of gold. The average cost of his jewelry, he said, is $300 to $400. Currently, Hoffmann is setting natural, uncut, unpolished crystals within his gold minisculptures. But he may be dreaming about his next move. "I think," he told us, "I'd like to do monumental sculpture eventually."

The vanishing dime store

The windows of **Kresge's** in the Westgate Shopping Center on West Stadium at Jackson were frosted when we visited that variety store last month. But the frost wasn't a Christmas motif; Kresge's twenty-year-old Store No. 131 was preparing to close on the day before Chistmas.

It wasn't a particularly sad occasion for John Ford, the store's thirty-one-year-old manager. He and the remaining six full-time employees of K Mart International, Inc.—Kresge's parent corporation—are guaranteed other jobs within the company. What's more, Ford said, managers at the K Mart discount department stores or at Kresge's are accustomed to moving.

"If I could stay in any one place," he told us, "it would be in Ann Arbor, where there is a lot more to do. But our managers have to be ready to move on a seven- to ten-day notice. A manager usually moves every two to four years. An assistant manager moves about every eight months. This was the first store I managed."

Ford told us all discount stores move their managers "to keep new ideas in each floor, to keep us thinking about pricing and ordering, and to keep the stores from stagnating." No matter how high he may rise in K Mart, Ford said, even if he makes it to corporate headquarters in Troy, he'll always have to be ready to move. "Only the federal government moves more people a year than K Mart," he added.

There are 2,038 K Marts in the United States and Canada and 271 Kresge's. K Marts have opened at the rate of about one hundred a year since 1962; Kresge's, meanwhile, have been allowed to wither away as their leases are up. They are smaller stores and simply can't match the breadth and depth of merchandise of a discount department store, according to K Mart's publicity director, Susan McKelvey. There is no plan, however, to close Kresge's that are doing well, like the old-fashioned Kresge's at 317 South State with its nostalgic red sign with golden letters.

The first Kresge's is still open in Detroit, on Woodward Avenue across from Hudson's, McKelvey told us.

As we were leaving the Westgate Kresge's, a woman shopper in the checkout line looked sadly around the store. She was short, and Kresge's seemed to be designed for shorter people—all the merchandise is displayed no higher than eye level for a five-foot-eight-inch person. "Well, things come and things go," the woman said. "At least I can still go to Kresge's downtown on State Street. Some of my friends think I'm crazy because I just don't like to go out to Briarwood. You lose contact with the outdoors in a mall. I like to go outside when I move from one store to another."

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$10.00 Off
a regular $40.00 perm!
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333 S. Fourth Ave.
995-0804
VISA MasterCard
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Present coupon at time of purchase.

$5.00 Off
throw away your mascara!
Charisma method
Eyelash Tint—lasts up to 3 months.
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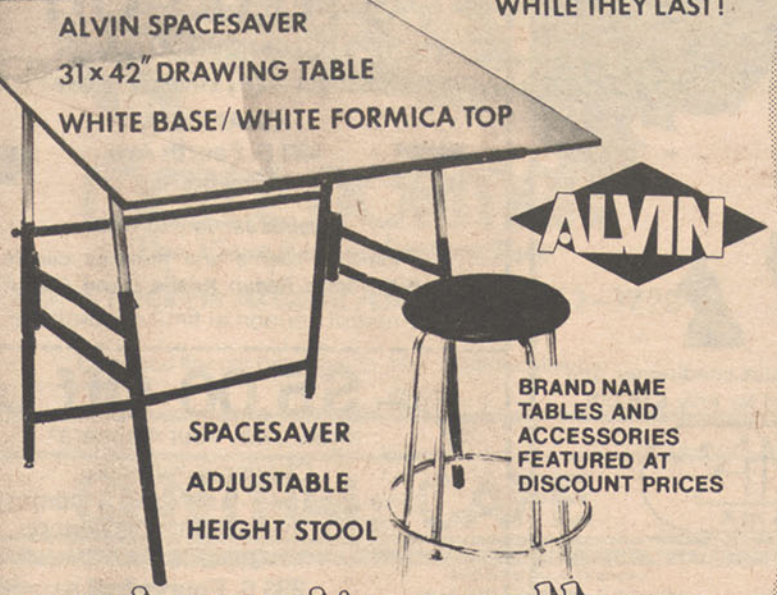

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CHANGES / continued

Hot competition in eyeglasses and telephones

Federal deregulation shows its effects

We visited **D.O.C.**, the optometric center, shortly after it opened near Kroger's in the Westgate Shopping Center in mid-November. Louann Hayes, an area supervisor, was still getting bugs out of some of the eye-testing equipment in preparation for the arrival of Dr. Ed Lederer.

When Hayes joined D.O.C. seven years ago, she said, the price for a standard soft contact lens was $275. We noticed the price when we visited the center was $39. True, it was a special offer ($59 is the usual list price), but special offers seem to be the rule in the fierce and nearly constant competitive pricing campaigns in the optometric business. We called D.O.C. headquarters in Southfield to find out what accounted for the rare situation in which consumers were paying less and less for something.

We spoke to Richard Golden, executive vice president of D.O.C. Optics Corporation, the son of the company's founder, Dr. Donald L. Golden. Richard Golden said his father started the business in Detroit in 1946. It was called the Detroit Optics Center until it branched into eighty centers in five states (Florida, Ohio, Missouri, and Wisconsin are the other ones) ten years ago.

"Right from the beginning," Richard Golden said, "Dad started out as a contact lens as well as eyeglasses practi-

Ma Bell prepares to compete

The Federal Communications Commission began to deregulate the telephone industry recently, limiting AT&T subsidiaries like Michigan ("Ma") Bell to providing phone service to customers. Separate subsidiaries, known in the trade as "Baby Bells," will take over AT&T's retail business.

This action will mean more business for the **PhoneCenter Store**, which opened last month in Briarwood's Lord and Taylor wing. It moved from the old A&P store building on Huron across from the monolithic Bell headquarters building. The old A&P building at 413 East Huron is owned by M.K. Thomson, who is discussing plans with new potential leasors of the building and its sixty-five parking spaces.

When the FCC ruling takes full effect in January, 1983, the telephone company will continue to provide telephone lines and a dial tone, just as Detroit Edison supplies electricity. But retail stores like the PhoneCenter will supply what gets hooked up to that dial tone, just as a customer can shop around for a water heater to connect with an electrical outlet.

Fara Kelsey, manager of the new phone store, said it is part of a "residence marketing" program through which AT&T is girding up for the full-scale competition in telephone accessories that will begin in a year. "Right now," Kelsey told us, "we're just selling decorator phones here, but in '83 we'll be selling all phones outright."

When we visited the PhoneCenter, Kelsey said the store was about to introduce five more DLT's (Designer-Line Telephones) to go with the current sixteen selections. The top of the existing line is the $461 Americana Edition, a limited-edition wooden and metal telephone modeled after an 1882 phone in Greenfield Village. We also saw the Telstar ($210) with its retractable top, the smoke-colored retractable top, the Sculptura Circlephone ($145), and the Candlestick phone ($121). That's the old-fashioned sort that makes you talk into a conical mouthpiece while holding the handset to your ear. A special Candlestick model, the Mickey Mouse, sells for $182. If one rents a standard telephone, as most people do now, Kelsey said, the charge is $37.65 for installment and $11.29 a month for rental. Rentals will continue even after 1983.

The PhoneCenter also carries a variety of telephone accessories. They include the $7.50 Softalk plastic pillow that lets one rest the handset on one's shoulder without cricking one's neck; notepads, stands, calendars, and desk sets; hardhats modeled after those worn by phone repairmen; and digital calculators. The store also is carrying a variety of toy phone trucks and miniature phone centers during the Christmas season.

Customers cannot pay their bills at the

tioner. He's kept up with lens technology and always offered all types of lenses from many manufacturers."

In June, 1979, Golden continued, the Federal Trade Commission lifted the ban on price advertising in several professional fields—legal and medical in addition to optometric. Golden said D.O.C. opposed the decision, knowing what it would mean to profit margins and also feeling that "the inevitable price-oriented rather than service-oriented advertising would tarnish the profession's image."

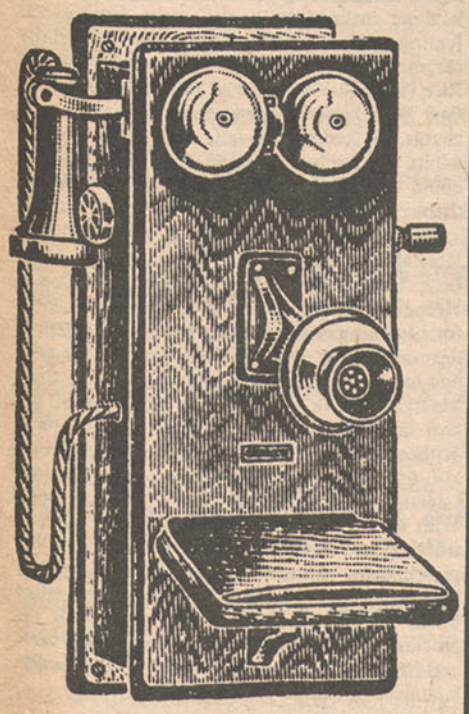
Optometrists, in turn "put the squeeze on the manufacturers to lower the prices of goods and services they offer," Richard Golden said, "but our reductions aren't quite as great as those the consumer is now enjoying. Even though we only pay a third of what we paid in 1971, I'd rather pay what we paid then and still have those retail margins."

The Ann Arbor area, which already has two other D.O.C. centers, is the firm's best market, Richard Golden revealed. He did not call it vanity, but he said that whatever motivates students and other young persons to prefer contact lenses to eyeglasses must be a powerful emotion in Ann Arbor. About half of all Americans have "visual correction," Golden said, "but only about twelve percent of them wear contact lenses. The contact-to-eyeglasses ratio is considerably higher than that in Ann Arbor.

Golden told us there have been greater advances in contact lens technology in the last two years than in the last ten. The most significant recent breakthrough, in his opinion, is the extended-wear soft lens, which can be worn for up to two weeks without removal. It costs $95 to $120, depending on the condition and conformation of the wearer's eyes. The second major advance, he said, was the bifocal soft contact lens ($159). Buyers of contacts must also pay a fitting charge ($50 to $75) that includes six months of checkups, a thirty-day trial period in which the lenses can be returned on a money-back basis, a class on lens care, and a six-month free-adjustments period. Lens care kits cost another $10 to $35.

Some people still must wear, or prefer to wear, hard contact lenses, Golden said, although the comfort of the soft lens and improvements in soft-lens maintenance make soft lenses a much more common choice today.

We also learned that D.O.C. charges nothing to find out if your eyeglass prescription permits contacts or to see what a contact lens feels like in your eye.



store, Kelsey told us, "But they can place orders for telephone service."

Kelsey acknowledged that Ma Bell is often cast in the role of villainess in American culture. That image would fade away she thinks, if more Americans became familiar with telephone service overseas. In Hong Kong, where Kelsey grew up, she recalled, "you waited a year to get your phone installed after it was ordered. And in most other countries, when you pick up your handset, you don't get a dial tone until you've waited your turn. It can be a long wait."

The Lock Doctor

Three locksmiths working on locks and keys form a living display in a large shop window in the Briarwood promenade these days. A sixty-year-old Detroit locksmithing firm, Hugo Solomon and Son, has opened **The Lock Doctor** near the Big Boy restaurant.

Neil Cronk, manager of the Lock Doctor, says the store will emphasize sales of security devices as well as operating full locksmithing services for residences, cars, and businesses. The store's decor features wood paneling and a big keyhole-shaped cutout. The locksmith's role in the battle against crime is to wage "psychological warfare," Cronk says.

The increasing sophistication of security technology has complicated the locksmith's job, Cronk says. Some "state-of-the-art keys," for example, have angled cuts in addition to vertical sawtooth patterns, he notes. Such keys require not only special key-cutting equipment but also special identification and authorization by code before they can be duplicated. Cronk adds that foreign auto manufacturers use many more different key blanks from model to model and year to year than do their American counterparts—a practice that swells a locksmith's inventory. "There are thirty-nine Honda motorcycle key blanks alone," Cronk says. "It's a real hassle to keep up with foreign keys, especially when customers don't save their key codes."

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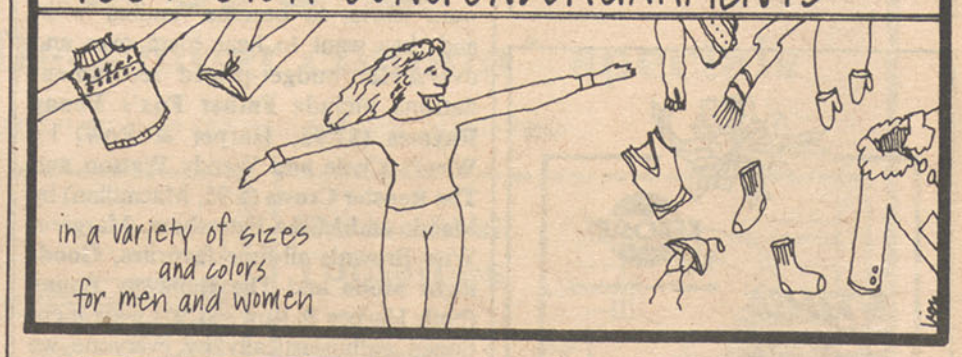

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GOOD DEALS

...and inexpensive diversions

Choosing books for preschoolers

With the vast amount of toy advertising at Christmas, its easy to forget about books. Many high-quality children's paperbacks are available for $2.50 and under, so a little money can go a long way on books. In the case of books for preschoolers who want to be read to again and again, a thoughtfully-chosen picture book is a treat for children and parents alike.

We asked Joan Blos, award-winning children's book author and teacher of literature for very young children, about selecting children's books. Choose a book for its aesthetic quality, she advises, and neither parent nor child will be bored. Compelling pictures are important, of course, but language—the sound of the words said aloud—is just as important and often overlooked when making a selection. A good read-aloud children's book is like a good poem—simple, tightly constructed, almost musical.

Think simple, Blos advises. Young children don't want complexity. They want stories to become familiar with, and they want to hear them over and over. Her budget-priced recommendations include **Father Fox's Penny Rhymes** ($1.95, Harper & Row) by Wendy Clyde and Wendy Watson and **The Rooster Crows** ($.95, Macmillan) by Maude and Miska Petersham. Margaret Wise Brown's all-time favorites, **Goodnight Moon** and **The Runaway Bunny** (both Harper & Row, $1.95) were mentioned enthusiastically by everyone we talked to, Blos included. Clement Hurd's colorful illustrations are worth checking out if you missed them as a child. Brown's **Noisy Books** ($1.95, Harper & Row) about noises heard in different seasons and situations were also mentioned. Blos likes the original Noisy Book best; Margaret Dawson considers **The Country Noisy Book** "one of the best books ever."

We collected other suggestions for budget books to interest preschoolers and parents alike. Borders on State Street and Logos on South University have the best children's book departments in town. B. Dalton Booksellers in Briarwood, The Book Stop in Plymouth Mall, and The Little Professor in Maple Village are also good, and Kiddie Korner on Main at Madison has a small but select book department including the $1.25 Random House Pictureback line. Afterwords on Main Street has budget-priced remainders and reprints in hardcover, and even K Mart has some occasional remaindered finds.

Anne Rueter, mother of David (3½) and Joan (1½), recommends Astrid Lindgren's **The Tomten and the Fox** ($2.50, Putnam), a simple story, based on a Scandanavian legend, with beautiful watercolor illustrations. **Little Toad to the Rescue** by Leonard Shortall ($1.95, Golden Books/Western Publishing) includes wonderful cartoons of insect characters. **My First Picture Dictionary** ($2.50, Random House) fills the need some children have to identify and name everything in the world, as it sometimes seems. Detailed, labeled pictures range from a mountain with a volcano and valley to instruments in an orchestra. Clement Moore's classic **The Night Before Christmas** ($1.25, Random House Pictureback) has Douglas Gorsline's inviting pen-and-ink illustrations of a comfortably messy New England house.

Sam Hunt (2) likes nursery rhymes so much he quotes them with no apparent provocation throughout the day. Douglas Gorsline's interestingly illustrated **Nursery Rhymes** ($1.25, Random House Pictureback) is a favorite. In it, the frightened Miss Muffet's flight is nicely balanced by the spunky Miss Tucket, who fends off a giant grasshopper. Sam also quotes from **The Erie Canal** ($1.95, Doubleday), and studies the richly detailed scenes, picking out swimming ducks, floating bottles, etc. Lyrics of the well-known folk song are accompanied by Peter Spier's carefully researched illustrations.

Two inexpensive books satisfy the curiosity of budding young truck nuts like Sam Hunt and David Rueter. Harry McNaught's **The Truck Book** ($1.25, Random House Pictureback) identifies 63 trucks and machines from the common dumptruck to the arcane (a logging grapple skidder) and archaic (the hot dog-shaped 1935 Wienermobile). **Big Joe's Trailer Truck** by Joe Mathieu ($1.25, Random House Pictureback) exemplifies the best of the refreshing, unsentimentalized realism now found in children's books. It follows a burly, bulbous-nosed trucker and a load of toys on a trip from a truck yard to a Manhattan toy store, with a stop at a terrific Art Deco diner. A fully-labeled cutaway drawing of a rig graces the title page. Alice and Martin Provensen's **A Book of Seasons** ($1.25, Random House Pictureback) shows the changing seasons as they affect children's outdoor activities.

While two-year-old Sam is still a literalist who enjoys naming things, four-year-old Leah Dawson is more inclined to books about fantasy and feelings. Her mother, Margaret, especially recommends for threes and up two books by Eve Rice (both $2.50, published by Puffin/Penguin). **Sam Who Never Forgets**, about a zookeeper in charge of feeding animals, deals with whether adults can really be trusted. **New Blue Shoes** is about how hard it often is for kids to make up their minds.

Highly recommended all around were Elsie Holmelund Minarek's Little Bear Books, **Little Bear, Little Bear's Visit,** and **Father Bear Comes Home** ($1.95, Harper & Row), actually designed for beginning readers. Little Bear is an independent cub whose extravagant fantasies never take him too far from his wise, understanding mother. Maurice Sendak's pen-and-ink drawings of the bear family's home are a fond evocation of turn-of-the-century decor. Most of Sendak's classics are unfortunately priced beyond the budget category. An exceptional $1.50 is **Chicken Soup With Rice** (Scholastic Books). **CDB** ($2.50) is a story written entirely in letters—great fun for preschoolers who can recognize letters because it lets them "read." Ludwig Bemelman's **Madeline** books ($2.50, Penguin) were popular with the parents and kids we talked to; the rhymed verse and free-spirited watercolors of Paris and London landmarks are fun.

Gifts for older people

Recently we talked with retired professor of English Norman Nelson about the special needs of old people. Nelson has always been full of fascinating and emphatically articulated opinions, and at 81 he has devoted special attention, naturally, to the needs of older people like himself who live on limited incomes. Why should gift givers clutter up one's life with useless objects, he reasons, unless the recipient honestly enjoys a cozy, cluttered environment? A gift, he says, should be practical (like AATA bus tokens, $9 for a roll of 20; or tea; or a fruit basket), or they should be something so nice the recipient couldn't afford to buy it otherwise.

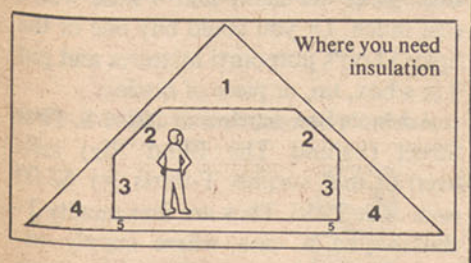
Some inexpensive suggestions inspired by Nelson, directly or indirectly:

Clear plexiglass bird feeders that attach to a window so they can be refilled from inside. ($4.50 and $5.50 at Hertler's.) **A fishnet-type shopping bag.** Lightweight, portable in purse or pocket and expandable for carrying packages. ($4.50 also at Hertler's.) **A lightweight folding camp stool.** Provides a seat on long walks. At camping and sporting goods stores. **Tiger Balm** for muscular aches and arthritis, packaged in exotic foil packets with far more pizzazz than similar preparations. ($.95 and up at Arbor Farms.) **Knitted sleeves for cold or arthritic joints.** Called "Thermal Comforters," these elasticized bands of wool and nylon provide warmth and support. ($5.95 at Lucky Drugs.)

The amazing home energy audit

Everyone we've talked to who has had a **home energy audit** has been very pleased with this good deal. Detroit Edison and Michigan Consolidated Gas will send a trained auditor to your home to do a complete analysis of your home's total energy situation. He or she checks the efficiency of your furnace and appliances, the adequacy of your insulation and ventilation, and the possibilities for passive solar heat and wind-generated power.

For $10 added once to your utility bill, the auditor spends up to three hours in your home and gives lots of suggestions for improvements. One person we know spent a recent sunny Saturday caulking all the little cracks around windows and doors which the auditor had pointed out. The auditor fills out a form covering up to 90 items and phones it in to a computer, which orally reads back ratings and recommended practices for your home.

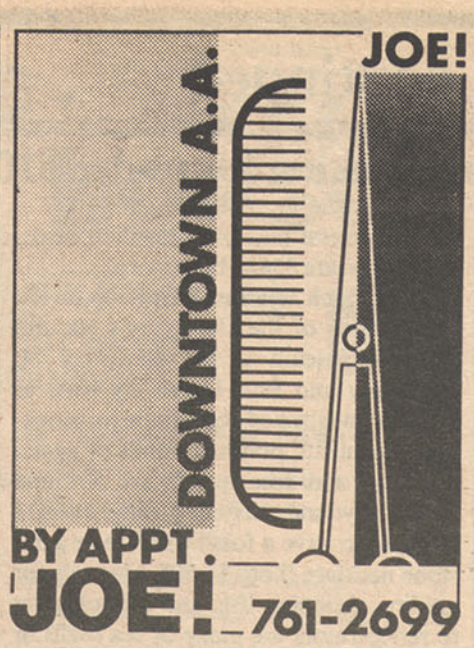


People have been delighted with the nifty canvas bag of goodies delivered by Detroit Edison's energy analysis—"worth $10 by itself," said one customer. It contains a book of energy-saving home improvement projects, along with insulating aids such as foam tape, gaskets for wall plugs, silver duct tape, and flow restrictors for faucets.

How can the utility companies afford to do this? The fact is, you're already paying for your audit with a 3 mil levy per kilowatt hour on your regular electric bill (a different levy on your gas bill), approved by the Public Service Commission a couple of years ago. The $10 charge doesn't begin to cover the cost of the audit.

If your home needs a lot of substantial improvements for energy conservation, the auditor suggests priorities and estimates the cost of various projects, whether done by a contractor or the customer, or, in the case of Michigan Consolidated Gas, by the utility company itself. The auditor also gives information on how and where to finance improvements.

To get an energy audit, call either Detroit Edison (761-8716) or Michigan Consolidated Gas (663-8531) and ask for one. Due to the popularity of the audits, it may be up to three weeks before you are contacted for an appointment. Jim Henning, Detroit Edison's marketing services representative, asks that customers be very aware that audits are only provided to customers who request them by phone or letter. Do not let anyone into your house to do an audit you didn't request, and ask to see proper identification. Energy auditors have I.D. with a photo from the utility.



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GOOD DEALS / continued

How to stuff a Christmas stocking for under $10

First, head for a store with lots of little items: kitchen shops, hardware stores, toy stores, office supply stores, the camping section of K Mart, even grocery stores, as well as gift stores. We could spend all month on this article alone, and we had to miss some favorite stores: The Magic Shoppe in Maple Village, Generations on Main Street (we've heard about their great glow-in-the-dark stars for the ceilings of kids' rooms), Kiddie Korner on Main at Madison, and the Learning Center (on Maple north of Miller, and, more recently, also in Kerrytown). Chains like Pier One in Arborland, Frank's Nursery and Crafts, and discount stores are also likely sources.

We started at **Middle Earth** on South University and **The Peaceable Kingdom,** 111 W. Liberty. These stores have unusual, often imported little things that are visual delights. Middle Earth has plastic fruit and vegetable pencil sharpeners for $1.25 and pens in the shape of vegetables, ice cream cones, and even Tab bottles for the same price. Clear plastic boxes filled with pretty clay beads and string to make a necklace are $1.50, which gave us an idea: fill little plastic boxes (35¢-90¢ at Middle Earth) with candy, buttons, beads, or ribbons for a pre-schooler. Both stores carry a wonderful rubber frog that looks very real and squeaks when you squeeze it. The Peaceable Kingdom also has pencil sharpeners that look just like a roll of Lifesavers for $1.00 and striking hand-carved wooden pencil sharpeners in the shape of animals for $1.50. The best treasure at Middle Earth was a beautiful hand-painted paper butterfly (75¢) from India—a collection of two or three would be lovely on a wall.

At The Peaceable Kingdom there's a big plastic pencil pouch with the orange and green Crayola design for $1.00. Little glass fruits and ladybugs (80¢) make fun necklaces looped on thin ribbons. Seventy-five cents buys a little bag of chocolate coins in gold foil or a shiny whistle that sounds like a siren. Colorful stamped metal pins of butterflies, birds, and insects are 35¢ at both stores.

The **Exhibit Museum Gift Shop** on the fourth floor of the University's Natural Science Museum at the corner of N. University and East University was, as last year, a trove of good finds for stockings. Beautiful, polished hunks of agate, amethyst and rose quartz are 50¢ and 75¢. The young amateur geologist might also like to have a fossil trilobite or gemstone necklace (both $1.50). Magnets for holding shopping lists and school notes to refrigerators are made of sea shells or polished pieces of petrified wood ($1). The gift shop has a package of eight plastic prehistoric monsters for $2.95 which you might divvy up among several children. Realistic rubber spiders are only 55¢. We found an especially appealing beaded shell necklace from the South Pacific for only $2.

We found lots of good stocking stuffers for adults at natural foods stores such as **Arbor Farms,** at 314 E. Liberty Street and 2215 W. Stadium Boulevard. They carry assorted trial sizes of soaps, shampoos, conditioners, and lotions ranging in price from 49¢ to $1.50. Tiger Balm (for soothing achy joints) is 95¢ for a little foil packet.

Complete Cuisine on Main Street has lots of little, inexpensive (and good-smelling) stocking stuffers. A bunch of cinnamon sticks, tied tightly, is $1.50. A cook might love to have a hand-tied packet of bouquet garni from South France (50¢), or a bunch of bright, plastic-handled paring knives (3/$1.25). Manufacturers now make really sensible scrapers and spatulas that get to the corners of baking pans and bread bowls; of brightly colored plastic, they are only 35¢ and 55¢. There are delicious Belgian chocolates to eat—two pieces in a tiny gift box are $1.25. A "Mozart"—chocolate, marzipan, and truffle candy in a pretty, red foil wrapper—is a sinfully rich treat for $1.25.

If you have several stockings for adults to add to, we suggest the following. At the **People's Herb and Spice Shop** on E. Ann Street one can buy little glass spice jars with corks for 74¢. Buy several spices, mix your own blend (curry, Italian, American country), and give a jar to each friend. The spices are sold by the pound, and while the per pound price might look high, remember that spices are light, and a little won't cost much. Or you could buy one of the Spice Shop's potpourri mixtures and put it in a box, tin, or piece of netting.

Adrian's Screenprints at 208½ S. First Street (behind The Blind Pig) sells overrun and surplus T-shirts for $2.00 each or 3/$5.50. They are first-quality T-shirts—just a case where supply exceeded demand—and will be welcome to someone who never has enough T-shirts. Designs from the CB craze era and previous Rose Bowls are among those available.

Artisan's on South University has lots of bright woven fiber place mats that we can see rolled up and tied with ribbons, several to a stocking. Flower bulbs for forcing are in plentiful supply at **Hertler's.** Those planted in water after Christmas may bloom as early as February (when we'll need it). Hertler's also has sunflower seeds in a nylon net bag for $2.00. Hung from a tree branch, they will make for good winter window watching. For $2.50 a refillable clear plastic cylinder holds a winter meal for chickadees.

Wine advice from the pros

A hit-or-miss approach to trying wines can lead to expensive mistakes and disappointment. Two Ann Arbor stores with extensive wine selections can help you gain wine expertise inexpensively.

Karl Johnson, the knowledgeable wine buyer at the Wolverine Deli on Main at Madison, conducts a **wine-tasting party** once a month for interested customers, usually on the third or fourth week of the month but earlier in December. The $6 fee includes wine (up to nine kinds), cheese, and crackers. Johnson answers questions about the selections, often digressing into the history of wine regions and varieties. Recent tastings have covered German Rheingaus, California Zinfandels, and French Champagnes. Bordeaux reds are coming up soon. The casual parties, limited to twenty or so, are held in customers' homes. Sign up and pay in advance at the deli. (Fee not refundable.)

The Village Corner at South University and Forest offers a taped **"Wine Line"** of current wine information if you call 973-7006. It might include, in rather technical language, information about overlooked wine regions producing good wines, exchange rate information as it affects wine prices, and news of special V.C. wine events and purchases. Wine customers can get on the store's wine mailing list by filling out a form at the store. They will receive occasional master catalogs of V.C.'s regular wine selection,

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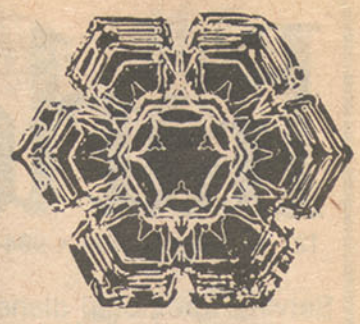

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Description: Unusually comfortable, well-lit room with German motifs but only one stag head.

Atmosphere: The happy, easy familiarity of a crowd that includes many regulars.

Recommended: Homemade soups, potatoes in many forms, specials like pork roast and Sunday chicken, braised short ribs. German meat patties and all lunchtime sandwiches.

Price Range: Dinners of entree with two side dishes $5–$8 range, with most around $6. Sauerkraut, sausage, spatzen combo $5.35. Twelve "light" lunch entrees, each with two side dishes, $3.50 and under. Hearty sandwiches under $3.

Hours: Tues.–Sat. 11–10. Dinner service begins at 4; Sun. 11:30–8. Closed Monday.

Given the uncertainties every restaurant faces—swings in the economy, a fickle public with changing tastes—the number of Ann Arbor eating places in business longer than forty years is surprising. Weber's opened in 1937, the Old German in 1933, and Metzger's—the champion in terms of longevity—has been doing business since 1928. When William and Mary Metzger opened their restaurant fifty-three years ago in partnership with Christian Kuhn, it's unlikely they had anything so portentous in mind as founding a tradition. Both for their family and for the city, that's what their enterprise became, nevertheless. Today Walter and Ruth Metzger, the second generation of owners, and their son John, representing the third, continue to offer a varied German menu plus steaks, chops, roasts, and a few fish selections. At Metzger's the menu evolves slowly, prices chase inflation most reluctantly, and the staff changes hardly at all. Maria Wagner and Anneliese Tramontine have been waitresses there for twenty-five years, and James Bennett has put in twenty-five years as the cook.

Faced with necessary renovation, the family hired Paul Green of Birmingham, a well-known restaurant architect. He has broken up the shoebox-shaped room, seating one hundred, with good-looking wooden half partitions topped by short curtains. Real cloth on the backs of booth benches and the beautifully finished wood of the booths, tables, and partitions make the place feel cozy. Plenty of soft light, from handsome fixtures made by David and Teri Jefferson of Jefferson Art Lighting in Manchester, penetrates into every corner of the room. The atmosphere, always convivial in the old rathskeller gloom, is even more so now. Decorative details symbolic of the German-based menu are used with restraint. A frieze of German sayings runs around the room high on the walls—"Ein alte Wein und junges Weib ist ein guter zeit vertreib" (loosely translated, "old wine and a young woman is a good way to spend time") and similar profundities. A number of cuckoo clocks are set so a cuckoo performs every few minutes. A stylized castle-on-the-Rhine mural covers one wall.

On several recent visits to Metzger's I found much to like and only a few disappointments. Portions were generous. The sausage-pork hocks-sauerkraut-spatzen genre is alien to moderation, and the lavish hand that dispenses these things doesn't hold back when it comes to roast pork or roast beef, either, I noticed.

On my first visit at dinner I ordered imported creamed herring ($2.25), which proved to be of first-rate quality. Chicken-rice soup (95¢) was homemade, like all Metzger's soups, and deliciously chickeny. My love for sauerbraten, and a lingering hope that one day I'll find a good one in a restaurant, led me to order it ($5.95). Once again, my expectations were dashed. It seemed hardly to have been marinated at all, yet its gravy was coarsely sour. But the German potato pancakes I had with it were excellent—crisp and obviously made to order, without even a hint of gray discoloration in the potato. Meanwhile, my companion was enjoying his Zigeuner Schnitzel ($6.25)—more like a breaded veal cube steak than a true schnitzel and with onions, green pepper, and mushrooms. I liked its taste, too, but I don't care for the texture of cubed meat. An impressively large helping of spatzen, those wonderfully tender and scrumptiously slithery homemade noodles, went well with it. Red cabbage, another side dish, was sweet and mellow-sour. We finished with Black Forest cake from Ian's Patisserie and apple strudel, both of which were very stale. Metzger's is closed Monday, and this was Tuesday. The pastry had been held too long.

Following up on a mention of Sunday specials in the menu, we stopped by on that day to try them. We found an old-fashioned Sunday dinner atmosphere in the place, with family groups and single diners so at ease they must have been regulars, addressing various kinds of chicken dinners. Chicken Breast Laura ($5.75)—boneless chicken over a hefty slab of Canadian bacon with mushroom sauce on top—was excellent. Hasenpfeffer ($6.25), a standard Sunday

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RESTAURANTS/ continued

item, was good, too. The rabbit had been marinated longer than the sauerbraten and was nicely complemented by mashed potatoes.

Potatoes are an important part of the Metzger's menu, and I found all the versions I tried good. It's unusual to find mashed potatoes on a menu these days. The German potato salad tasted nice and fresh, if a bit rudely sour. German fries were excellent. (The wonderful potato pancakes are only available on Tuesday, Thursday, and Saturday.) Ten side dishes—we had our choice of two apiece—include an unexceptional salad, sauerkraut, red cabbage, cottage cheese—extra good, by the way—and a vegetable of the day. For the rest of the side dishes, it's potatoes in some form or spatzen, so you see where the emphasis lies. Mettwurst, knackwurst, or Polish sausage, all of high quality, with kraut and spatzen make enormously satisfying meals for only $5.35 at night.

Metzger's is extremely busy at noon. Eleven selections from the dinner menu appear at lunch, with only two costing $3.50 and the rest ranging down to $3.15. A serving of braised beef short ribs ($3.50), a special one day, was very good. The generous portion with its two side dishes and bread is typical of the hearty, inexpensive items offered under "Light Lunches". There are eight choices among big, tasty sandwiches ($2.25-$3.50), and they all come with a side dish to make sure you don't go hungry. I loved the Red Reuben ($2.75)—lots of corned beef, with red cabbage taking the place of the usual sauerkraut, plus cheese. Juicy mettwurst with kraut on rye made a good sandwich. But the German meat patty with melted cheese seemed to me the best of all. When I asked what a German meat patty was, I was told it was like meat loaf, only in patty form. That doesn't quite describe it. Made of a combination of ground cooked meats with added ground fresh meat, the patties have the texture and mellow taste of the famed Koenigsberger Klops, meatballs made with a similar combination. The patty is grilled and, with a coating of melted Swiss cheese, makes a spectacularly delicious sandwich ($2.45).

Besides imported Dortmunder beer on tap and domestic Pabst and Michelob, a number of German wines are available, along with a good assortment of liqueurs and brandies like Rumpleminz (peppermint schnapps); Ettaler, which resembles Benedictine; and Jaegermeister, an herb liqueur. Real Black Forest kirschwasser is also available. The German theme can be carried one step further by selecting a German cigar from the display near the cash register—either the large Tropenschatz or the cigarillo-size Karlspies. After fifty-two years the Metzger's operation is still all of a piece—conscientious, generous, and utterly unpretentious. I was pleased to become reacquainted with it in its attractive new surroundings.

—Annette Churchill

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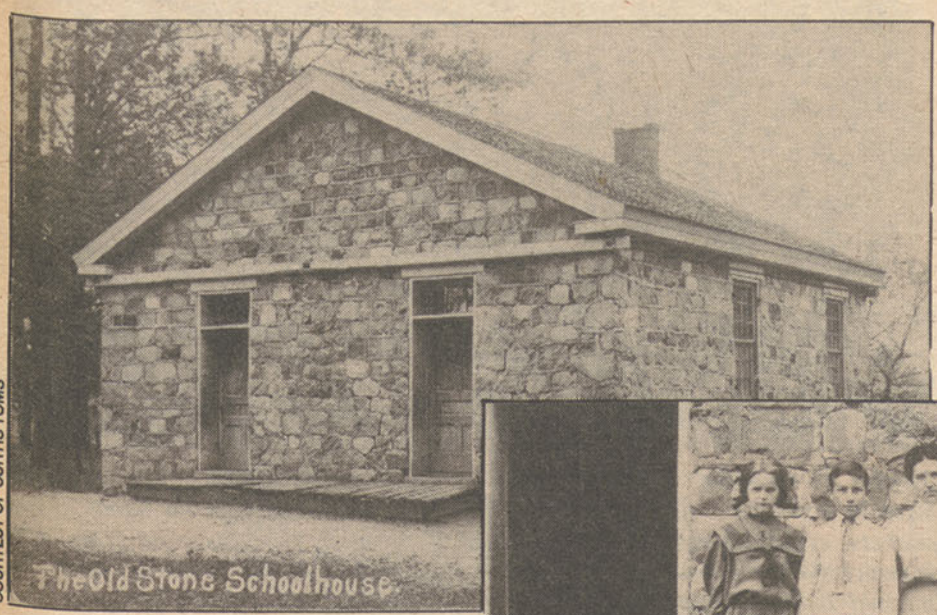

COURTESY OF CURTIS TOMS

(upper photo) The Old Stone Schoolhouse, built in 1853, with separate entrances for boys and girls. The school was a descendant of Washtenaw County's first school.
(right photo) The last class to attend the Old Stone Schoolhouse on Packard at Stone School Road posed for this postcard before the old building was torn down in 1911. Standing: Mary Steere, Fred Klager, his sister and teacher Anna Klager, Clara and Walter Nordman. Seated (middle row): Dorothy Steere, Agnes and Ed Wutzel, Vernon Harpst, and Mary Toms. Front row: Mike Pontney (probably), John Nordman and Curtis Toms.

Last month we received two old picture postcards from Curt Toms, who moved to Gaylord in the 1960's after retiring as factory superintendent of Hoover Ball and Bearing. One card shows the Old Stone Schoolhouse, the predecessor of the familiar landmark on Packard at Stone School Road that is now the Stone School Cooperative Nursery. Much plainer than today's picturesque building, it was built in 1853 to serve the children of Pittsfield Township families on the ample farms between Platt Road and the Ann Arbor Township line, which lay where the Big Ten Party Store now stands.

That drafty, one-room stone schoolhouse was the direct descendant of Washtenaw County's first school. Classes began outdoors in 1824, in an oak grove on the Whitmore property, where Buster's Food Mart at Packard and Platt is today. Called the Mallet's Creek Settlement School after the rural community's early name, the school moved into a log cabin across Platt the following year.

The second postcard shows the last class to attend the Old Stone Schoolhouse before it was replaced by the current, larger stone building in 1911. One of the boys is Curt Toms at age nine; one of the girls was his late sister, Mary Toms Kopka, who was the secretary of the Ypsi-Ann Land Company. The teacher, Toms knew, was An-

PETER YATES

Curtis Toms and Mary Steere (left foreground), who attended the original Stone School, are joined by other early graduates of the present 1911 building: Frank and Henry Nordman, and George Campbell. Nursery school teacher Mary Ann Zimmerman is in the background with some of her students.

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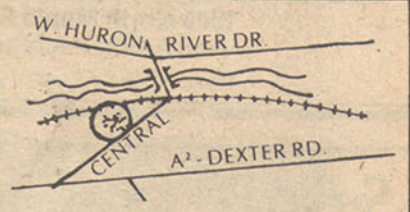

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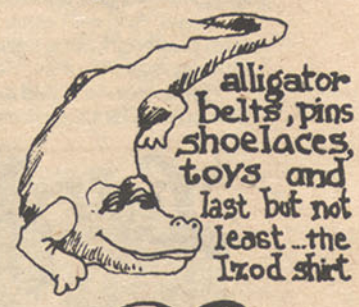

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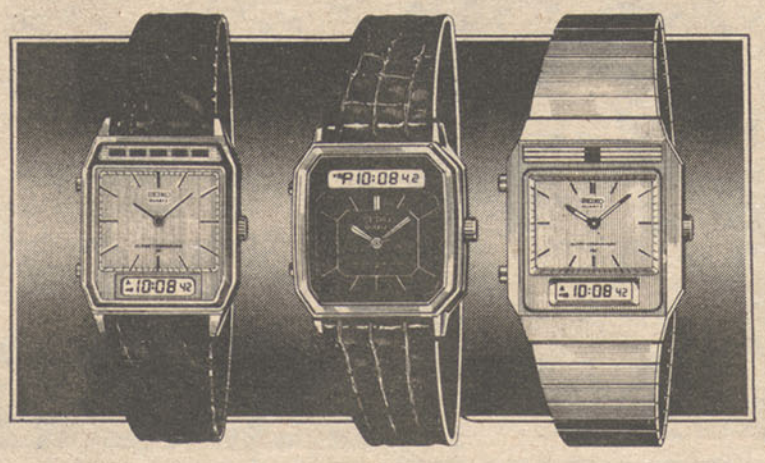

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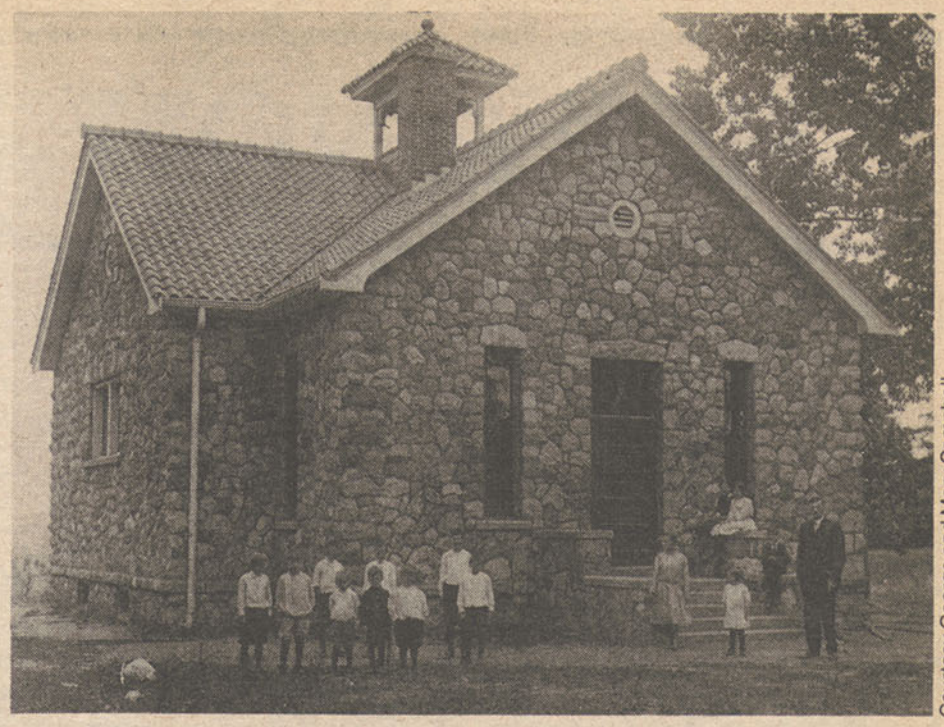

Courtesy George and Mary Campbell

Teacher Aaron Sommer "used to sit down beside you, put his arm around you, and listen to you read," recalls Henry Nordman, the little boy with his hands in his pockets, center foreground. Henry and his brother Frank (second from left, in tunic) still live in the Packard/Platt neighborhood where their ancestors settled in the mid-1800s. George Campbell (extreme left of front row) remembers watching Pittsfield Township residents raise by hand the half-ton bell to the belfry in 1914, a year before this photo was taken.

na Klager ("one swell person," he recalls), whose family home still stands on the north side of Packard near Platt.

But who were the other ten pupils in the photo? Quite by luck, the first person we asked to help identify them turned out to be one of the three surviving member of the class, Mary Steere, whose family was long associated with the school. Miss Steere returned to her family home on Packard after retiring as a librarian for the State of Oregon and still works as a volunteer librarian once a week at Ypsilanti State Hospital.

After identifying herself and her sister Dorothy in the postcard, Miss Steere pointed out Fred Klager (the brother of teacher Anna), Ed Hutzel, and Ed's sister, Agnes Hutzel Legg, who is in a nursing home in the East.

"My sisters Elizabeth and Edith taught at that school," Miss Steere said, "and my father [J. B. Steere, a U-M zoologist] directed the Sunday School there for many years. Packard was a simply beautiful one-lane dirt road back then, with trees that met overhead. In the Twenties, when the parents decided that the auto traffic was too dangerous for the children, they built a two-mile cinder path along Packard. I was saying to my sister Elizabeth the other day that Father would have loved to see the bicycle path that is there now."

Mary Steere was not certain about the names of her five other schoolmates, but she did say of three of them: "By the contours of their faces, they must be Nordmans." They were, indeed. Frank and Henry Nordman, last of the nine children of Edgar and Nellie Nordman, still live in the Packard/Platt area. Their family farm was on the south side of Packard, across from the Klagers. Frank Nordman, who retired as supervisor of the Bolgos Dairy, said the Nordman faces belonged to his brothers Walter and John and his sister Clara. "John, Clara [Powell], and my other sister, Lily [Seitz], died in a four-passenger plane that crashed in Lake Superior in 1952," he said.

Henry Nordman, supervisor of University Hospital's orthopedic appliances shop at his retirement, said he was fairly sure the big boy in the front row was Jim Pontney, but knew the boy staring intently from the middle row was Vernon Harpst, an avid mototcyclist who "used to ride a loud, primitive motorbike no-handed down the wagon ruts in Packard Road."

George and Mary Campbell grew up in the Cobblestone Farm on Packard and attended the "new" stone school built on the same site the 1853 building had occupied. George remembers seeing community volunteers and westside stonemasons erect the new building with stones from the old one, augmented with stones from the Campbell, Ticknor, and Hutzel farms nearby: "You can see that roof is still square even today. That's because the building has a double-sized frame—a wooden frame beneath the brick. They knew it had to be strong to support that Spanish tile roof and the heavy school bell." Pittsfield Township continued to operate its own elementary school until well into the 1950's. The township population swelled with the post-World War Two building boom in East Ann Arbor, as the unincorporated area around Packard and Platt was known. The stone school became too small, and the present-day Stone School (a low concrete block structure) was opened in 1949. In 1955 Ann Arbor High School refused to continue to accept Pittsfield Township students on a tuition basis, so Stone School administrators decided to join the Ann Arbor school system. Not needing the stone schoolhouse, the Ann Arbor public schools leased it to the Stone Cooperative Nursery, Inc. The nursery school, founded by Millie Seltzer, is still going strong and has an enrollment of sixty-six preschoolers divided into three sessions. —*John Woodford*

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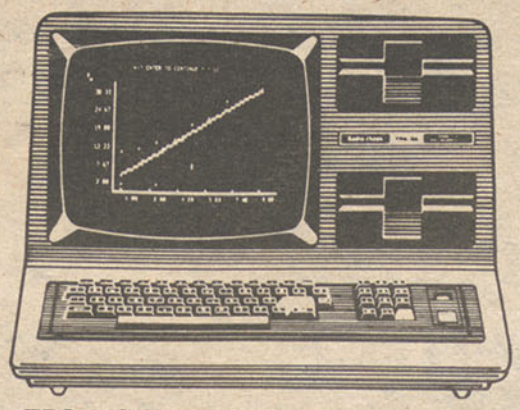

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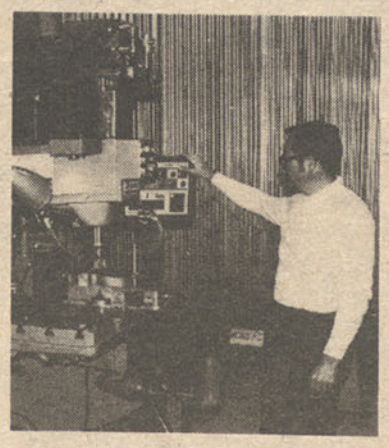

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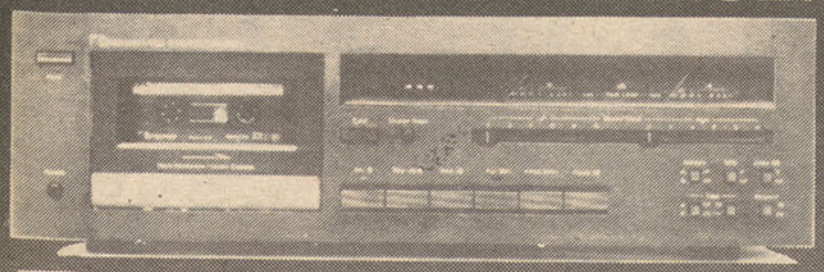

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